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No. 12.

KUNKEL'S

# MUSICAL REVIEW.

OCTOBER, 1882.

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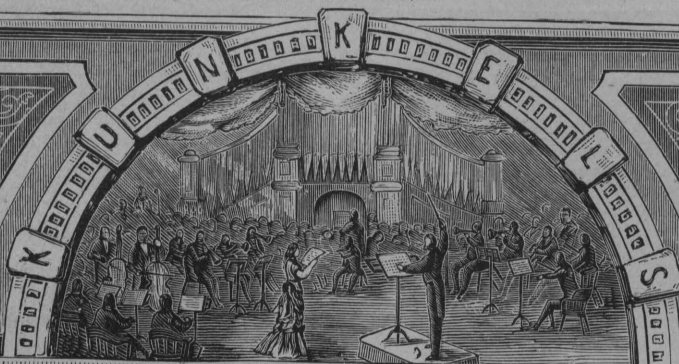
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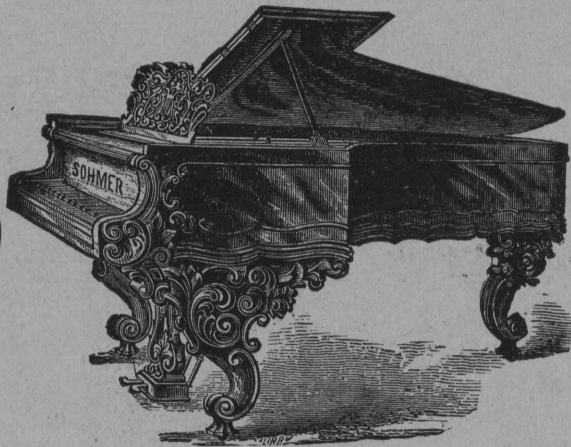
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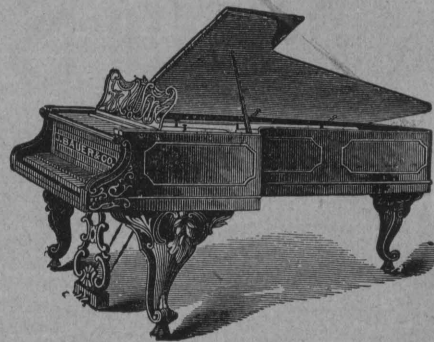
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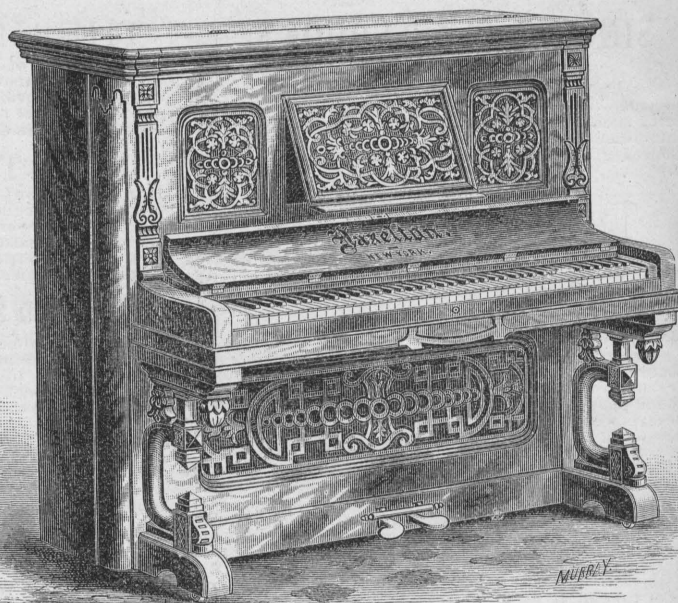
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# MUSICAL REVIEW

DEVOTED TO MUSIC AND ART.

Vol. V.

OCTOBER, 1882.

No. 12

## GUIDO OF AREZZO.

THE great and rapid development of music, both as a science and as an art, which recent centuries have witnessed, in fact, our entire system of modern music, is largely due to Guido Aretinus or Guido of Arezzo, whose picture appears upon this page. And yet, Guido never laid claim to being anything more than a teacher of what we should now call the rudiments of music. Those rudiments were then, however, so involved in technical difficulties, the musical notation of the *neuma* was so difficult to read, that it was then reckoned that ten years of study were required to make a ready reader of the simple chants which constituted the music of the times.

Guido Aretinus, or of Arezzo, as his name indicates (our readers will remember that family names were not then in use) was a native of Arezzo, a little town of the province of Umbria, in Italy, and was born about the year A. D., 1000. He took monastic orders and became an inmate of the monastery of Pomposa, in Ferrara, and, while there, established a school for the training of singers for the church. Guido, who must have been a Yankee, born before his time, set about simplifying methods of teaching music and succeeded so well, that under his instruction and with his system, students accomplished in a couple of years what had before consumed nearly one-half of their life-time. The fame of this school soon spread to Rome, and thither Guido was summoned by Pope John XIX., to introduce his system into the Papal music schools (originally established by St. Gregory the Great, A. D., 590). Pope John himself became one of his pupils. The malarial climate of Rome soon compelled Guido to again retire to the more salubrious climate of Pomposa, and to his monastery, where, with renewed energy, he further perfected his system. He became a prolific writer upon music, the most important of his works being his "*Micrologus de disciplina artis musicae*," which had great influence in shaping the subsequent course of music.

We have spoken of the intricacy of the musical science then extant. It would take more space than we can here devote to it to explain the system of tetrachords which, borrowed from the Greek tonal system, was then in use; suffice it to say that the system, besides being clumsy and intricate, was so unnatural that, had it continued in vogue, it is safe to say none of the masterpieces of modern music would ever have seen the day, for, the Greeks, who have never been surpassed in other arts, hampered as they were by a false tonal system, never produced anything worthy of the name of what we call music. That a simple monk of the middle ages should have, against the spirit of the time, cut loose from a system made venerable by age and rooted by centuries of practice, seems almost incredible. The fact, however, remains that Guido invented the hexachord or scale of six notes, corresponding in all respects to the first six notes of our present major scale and lacking only the seventh (B or *si*) and the repetition of the first to complete the present (octave) scale. This invention of Guido not only simplified the learning of music, but also made it possible for geniuses like Palestrina to give adequate expression to the musical thoughts that have made them famous.

St. John was then the patron of singers, and a hymn in his honor, supposed to have been written by Paul Diaconus toward the close of the eighth century, was believed to be a prophylactic and remedy against hoarseness, and as such was very popular with the vocalists of the day. The air to which the verses were sung is said by Forkel (*Hist. Mus.*) to have been of Greek origin and to have been used by Horace, 65 B. C., for his second ode to Cæsar Augustus. Guido's genius soon discovered that the first syllable of each line was sung in regular order to each succeeding note of the hexachord. The seventh note, called *si* from the initial of the last line "Sancte Johannes," was a later addition. The hymn, with the tune, in modern notes, was as follows:



GUIDO ARETINUS.

But Guido did more than this. We have already spoken of the intricacies of the musical notation then in use. The *neuma* or musical signs, some forty in number, consisted of commas, dots, circles, angles, etc., which were combined in many ways, and were probably, in their origin, only elocutionary signs. In the words of another: "The *neuma* did, indeed, show at a glance the general conformation of the melody they were supposed to illustrate, but entirely failed to warn the singer whether the interval by which he was expected to ascend or descend, was a tone or a semitone, or even a second, third, fourth or fifth. Hence, their warmest supporters were constrained to admit, that, though invaluable as a species of *memoria technica*, and well fitted to recall a given melody to a singer who had already heard it, they could never—however carefully they might be drawn—enable him to sing a new or unknown melody at sight."

Hucbald, a Flemish monk, had already made use of a couple of lines above or below which the *neuma* were written, to indicate a little more clearly their real pitch. Guido added two more lines, making a four-line staff. Of this staff, the top line was black, the second red, the third black, and the fourth yellow or green. The red line fixed the tone F., the yellow, the tone C. From this originated our bass or F. clef and our treble or C. clef. Guido made use both of the lines and spaces and gave each note a definite and unmistakable pitch; he discarded the *neuma* and used, instead, the syllables *Ut, Re, Mi, Fa, Sol, La*, which later gave way to notes that indicated definite duration as well as definite pitch.

A statue of this great man, the work of the celebrated sculptor Salvini, was unveiled in his native town on the 11th ultimo, with great pomp and splendor. Arezzo, for the time being, almost forgot Petrarch, who was also born there, to do honor to the Benedictine monk, whose marble counterfeit stands in its main street, upright, with his right hand resting upon a choir book. A "congress" to discuss the question of music, in the Catholic church, was called at the same time and place and was numerously attended by Catholic ecclesiastics from far and near. The "congress" was opened by a cantata, in honor of Guido, written by Mercuri for this special occasion, and capably executed by a grand chorus of men, women, and children, and an orchestra of two hundred pieces, composed of some of the best executants in Italy. At the town theatre (*Teatro Petrarco*) Boito's *Mefistofele* was played with great success, by first-class talent, while an exposition and fair furnished amusement, if not instruction, to those who could not be interested by less material attractions.



It is also to be noticed that the name of the first note of the scale was later, for the sake of ease in vocalization, changed to *do*.

In the far West, what may be termed the religious traveler is occasionally met with—the perambulating parson or the migratory missionary. "Where are you going?" said a young gentleman to an elderly one in a white cravat, whom he overtook a few miles from Little Rock. "I am going to heaven, my son. I have been on my way for eighteen years." "Well, good-bye, old fellow! If you have been traveling towards heaven for eighteen years and got no nearer than Arkansas, I will take another route."



# Kunkel's Musical Review.

KUNKEL BROTHERS, PUBLISHERS,

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## MUSIC, COSMOPOLITAN.

IT is so easy and cheap a way of obtaining notoriety, if not fame and power, to flatter national pride and prejudices, that it is not to be wondered at that writers upon the history of music, who, after all, are but human, should attempt to give to the lands of their birth, credit for originating and possessing all that is valuable in "the divine art of song." The German, in involved and labored sentences, proves to his satisfaction that to the German element the world is indebted for all that is grand in the tone-art; the Italian laughs a merry laugh at this and sneeringly grants to the Teuton the skill of the musical mathematician, but denies to him the divine *afflatus* which fills with melody only those artists who have been born beneath the sunny skies of his own native land, while the Frenchman gives his moustache an extra twirl, as he flings a sarcastic criticism at either, in his heart of hearts believing that Gallia is still and ever will be the home of what the old Provençals called "*le gai saber*."

We, upon the hither side of the "great pond," or at least those of us who are sufficiently emancipated from the bondage of traditions and national antecedents, can not but see, and seeing rejoice, that music is not the birthright of any nation or race, but a development of a gift, natural to the whole of mankind, in which the civilized nations of the world are co-workers rather than rivals, and in no sense enemies. That national characteristics will appear in music is as undeniable as that one composer's style will be different from that of another. Surroundings, customs, blood, politics and religion act and re-act upon each other and produce the emotions that are eventually voiced forth by the musician, who thus becomes the often unconscious interpreter not only of his inner self, but also of those national characteristics which have become a part of that very selfhood.

But, however varied the expressions of music, however distinctly marked by national peculiarities or idiosyncrasies, facts show not only that it has as its basis an universal gift of mankind, but also, that the principal nations or races which make up the world of modern civilization have all contributed their quota to the sum of our present science and art of music.

A very rapid glance at the history of music can not but substantiate that statement.

By common consent, the Christian church is credited with being the mother of our modern music. It was the Christian faith which gave inspiration if not life to the art of song in Europe. Now, of what nationality was the Christian church? That force which set in motion the whole of our present tone-thought was entirely outside of national origins or race influences; indeed, as the revelation of the fatherhood of God and brotherhood of man it was one which was destined largely to obliterate all distinctions of race or nationality.

If we look at the nationality of the early teachers of the art, we also find that they belonged to different nations. The Keltic monk, Hucbald; the Italian Guido, of Arezzo; the German, Franco of Cologne; the Frenchman, Jean de Muris; all have very respectable, if not equal, claims to our admiration and gratitude as pioneers in the art of harmony.

In the more purely secular branch of music, the *jongleurs*, *trouveres*, or *troubadours*, of France, come first to the front, but from Italy comes the first opera. Then follows an era of great activity and transcendent ability among the Gallo-Belgians, illustrated by the names of Dufay, Josquin des Près, Willaert and Goudimel. Afterwards Italy again looms up and later Germany, beginning with Bach, produces a dynasty of tone kings who, though dead, still live. And yet, at this day, if we except Wagner, whose proper place in the hierarchy of musicians will be fully decided only by generations to come, Germany is to-day without a really great composer. Whose turn next? France points to her Gounod, her Saint Saëns, and a score of others, scarcely less celebrated, and claims that even now she holds the scepter; Italy has still her Verdi, and now comes forward with her Boito, and speaks of the great activity of her younger composers to show that if the "music of the future" is not hers, hers is the future of music; the Germans will not believe that the scepter can depart from among them and look anxiously but confidently to see the new race of tone-poets who shall rival Bach, and Handel, and Haydn, and Mozart, and Beethoven; Russia wakes up with a growl, and asks that her Glinkas, and Rubinstains, and Tschaiikovskis, be not forgotten; England hopes not to be last in the race, and even we have begun to think that the time may not be far distant when we shall contribute to the music art of the world not only famous executants but famous compositions.

Our nation, being made up of so many heterogeneous elements, has probably fewer peculiarities, in other words, fewer national characteristics or a less distinct national life than any other, and hence a distinctly American art of music should not be expected among us. But, for not being distinctly American, need it be inferior? Are not the conditions of our social life the most favorable to the free and greatest development of the individual; and when the great musician arises among us, will not his work be only the greater for being the expression of his broad humanity? We think so, though perhaps "the wish is father to the thought." At any rate, if we remember that music is not the special birthright of any race, that being innate in all people, so it may be developed by all; we can have faith in our own musical future. In such matters, to believe is almost to have.

## PIANOS AND PIANISTS.

WE all remember the story of the physician whose admiration for his craft was such, that he preferred to die *secundum artem* to getting well by methods at variance with the established canons of practice of his profession. Some of his descendants have undoubtedly become musicians and critics, and would prefer to see music perish rather than thrive through means which they consider not sufficiently removed from the gross and contaminating contact of business considerations. The special targets of these immaculate artistic souls are the piano manufacturers, who pay artists for playing their instruments, and the pianists, who, for a money consideration, debase their art in playing one instrument rather than another. To hear them, one would think that when Rivé-King plays the Decker, when Carreño plays the Weber, when Joseffy chooses the Chickering or the Steinway, when Maas selects the Miller, Satter the Emerson, and others still other

pianos, these artists descend to the level of the man who walks the streets with an advertising sign upon his patient back.

If art in general, and music in particular, are to be regarded as luxuries to be enjoyed by an ideal aristocracy alone, then it may be well to fence them up with impassable walls of forms. But if art in general, and music in particular, have a gospel of beauty and goodness to "preach to every creature," if the mission of music be like

"The mission of genius on earth, to uplift,  
Purify and confirm by its own gracious gift,  
The world, in despite of the world's dull endeavor  
To degrade, and drag down, and oppose it forever,"

then is it the duty of those who truly desire to see it accomplish its mission, to give it the freest range and the widest scope possible. In that view, the piano makers, who have made it possible, by the liberal expenditure of their means, for the American public to hear artists and compositions, which they otherwise could never have listened to, deserve well at the hands of the people and of intelligent critics as true and practical friends of music, and are entitled to all the consideration they receive from the artists whose salaries they pay or guarantee. Nor, be it said parenthetically, will any one, not actuated by petty malice, begrudge them the reward, if any there be, which they derive from the advertisement of their wares; for what they make, others do not lose. The people, whose musical tastes have been educated by musical performances made possible by the expenditure of A and B's money, and who, as a result, afterwards want a piano, may, it is true, purchase one of A and B's make, but they may also buy one of quite another manufacture; and such cases, we opine, will at least offset in number those in which the advertisement will have deprived another maker of a sale. Besides, if it be legitimate to advertise (and no one questions this, we think), there seems to be no fairer method of advertising than the exhibition and practical test of the goods themselves.

But we are perhaps told that the idea is not to deprive the many of the ennobling influences of art, but purely to save art from the contaminating influences of the "almighty dollar," and that since it is admitted that the best artists can not be expected to appear at their own risk, the proper thing to do would be to get governmental subsidies for first-class opera houses, etc., as they do in Europe. That means, that an artist degrades himself by asking value for his services, in a business transaction, but is elevated by becoming a pensioner upon the bounty of the public. Our tastes may be plebeian, but we confess that, as for us, we much prefer the independence of a business transaction to the servile request for patronage of a cause, however worthy, and that we hope the profits of the piano trade will be so large, that more and better concert troupes will be guaranteed their salaries and sent out by the leading piano makers, for they will be missionaries of art as well as advertisements for the wares of their backers.

IN the language of the auctioneer: "Third and last call!" The subscription price of KUNKEL'S MUSICAL REVIEW on and after November 10th, will be TWO DOLLARS a year. We have added ten days to the time we originally announced as the limit during which we would receive subscriptions at the old rate, because we are a little late in making our appearance this month, and we wish to give fair warning to all. Unexpired subscriptions may be renewed at the old rate up to and including the above date. Now hurry up those friends who have been about to subscribe for the last two or three months, and remember no subscriptions are entered until the cash is received. Our next volume will be an improvement on all its predecessors.



## SCHUBERT.

"*Le musicien le plus poétique*" (the most poetical of musicians), as Liszt called him, was the son of a poor school-master, and was born at Vienna on the last day of January, 1797, and, although he died before he had completed his thirty-fifth year, he left to posterity some six hundred songs, besides fifteen operas and symphonies, piano compositions, etc., sufficient to make the total number of his works not far from one thousand.

Schubert was a genius, who owed little of what he was to any one but himself. His earliest instruction in music was obtained from his father and an elder brother. He was endowed with a fine voice and this secured his admission, at the age of eleven, to the *Convict-Schule* (a species of free school), at No. 45 Plaristen Gasse, Josephstadt, Vienna, and made him a member of the choir of the *Hof-Kapelle*. Here Salieri, the well-known composer, was one of his teachers, and such was his progress that at the age of fourteen he had already composed a large number of musical works of greater or less merit. In 1813 he lost his place at the school and in the choir, on account of the change in his voice, and returned to his parents, becoming a sort of assistant to his father. In this position he remained until a young nobleman, Franz von Schober, who had become an ardent admirer of Schubert's songs, persuaded the young composer to become practically a member of his mother's household. His songs had attracted the notice and secured the admiration of Vogl, a celebrated opera singer, who was much sought after by the Viennese aristocracy for their drawing-room concerts, and through this intelligent admirer and disinterested friend, his songs were given a favorable introduction and an adequate interpretation in the most refined and intellectual circles of the artistic capital of the German races. To old Vogl is doubtless due what little recognition Schubert received from his contemporaries.

Two of his best known songs, "The Erl-King" and "The Serenade," were composed before he was seventeen. "The Erl-King" with its beautiful and weird music so befitting the weird words of Goethe, and its masterly accompaniment, was composed in less than an hour and sung by himself immediately upon its completion to an audience composed of his fellow-pupils at the *Convict-Schule* and the music master, Rucziszka. The latter was astounded and embraced the young genius in the presence of the entire school. The "Serenade" is another example of the rapidity with which Schubert composed, if such rapid work can properly be called composition, for composition implies labor, while Schubert's productions seem to have been the spontaneous outpouring of musical genius. He was, one Sunday afternoon with a lot of companions as poor and as jolly as he, seated at a table in a common beer cellar in Vienna, known by the euphonious name of Biersack, idly turning over, between drinks and in the midst of talk and laughter, the leaves of a book of poems which one of his friends had brought with him. All at once he looked up and said: "I have, in my head, a pretty melody for these lines, if I could only get a piece of ruled paper." A bill of fare was taken, staves were drawn upon it, and there, upon a not over-clean table, in a cloud of vilest tobacco-smoke, and in the midst of the discordant and confused noises of a crowded beer-house, he noted down the delicate, tender and poetic air which we all know.

At the age of nineteen, Schubert was employed by Prince Esterhazy as teacher of music for his family, and was treated by him, not as an underling, but as a friend. The prince had a beautiful daughter, the countess Caroline, with whom Schubert fell deeply in love. The social distance which separated them was not one which even the genius of a Schubert could bridge over. The innocent girl did not suspect the passion that was consuming her young music master's soul, and he was too conscious of his social inferiority and too mindful of his duties toward his patron and friend, her father, to divulge his feelings. Once, once only, he almost avowed his love: "Why have you not dedicated anything to me?" blandly asked Caroline Esterhazy. "Why should I? Everything I have written belongs to you!" replied the artist-lover, in a tone of deep emotion. He seemed to have been frightened at his own audacity, and a delicate sense of propriety seems to have led him to gradually break off his connection with the house of Esterhazy.

Though Schubert's instrumental compositions are, many of them, excellent, and more than one, masterpieces (for instance the C major symphony, whose excellences were first made known to the world by the critical pen of Robert Schumann several years after Schubert's death.) Schubert's chief fame rests upon his songs. Of these, there is now but one opinion in the musical art-world. In the words of Dr. F. L. Ritter (*History of Music*): "Though many *Lieder* were composed long before him, he first succeeded in raising the German *Lied* to its present significance among the different modern forms of vocal music. With one stroke he reproduced the lyrical emotional mood of the respective poems which he treated and intensified, by appropriate melody, rhythm, and harmony, the sentiment the poet had laid down in his verses. Without once neglecting what is due to the general form of a beautiful cantilena, he closely followed, by means of a naturally beautiful declamation, all those delicate details of light and shade which it is within the power of the poet to describe. The composer, by means of pure musical tone, based upon an appropriately characteristic harmony and rhythm, was thus able to raise

vated by such masters as Schumann, Franz, and Rubinstein.

With the exception of the time which he spent in the family of Prince Esterhazy, Schubert's life was one of struggle against poverty and privations. More than once, we are told, he had not the means to buy the paper upon which to write his immortal compositions. He died as he had lived, poor, despondent and almost friendless, in the great city which now prides itself of having been his birth-place.

Schubert's dying request that he be buried near Beethoven, the special object of his love and admiration, was obeyed, and he sleeps by the side of that other great man, "rich in what he gave, richer in what he promised."

Elsewhere in this number, our readers will find reproduced the serenade alluded to above, the one composed in the Biersack tavern, and another serenade, different in character, though no less beautiful; but as it is a posthumous work, it is less widely known than the former, especially in this country. The latter, commonly called the Shakespeare serenade was composed to words that occur in Act II, Scene III, of "Cymbeline." The first stanza, however, is all that comes from Shakespeare. Some German writer added the other two stanzas, which we have freely translated or rather imitated, for the benefit of our readers.

## Influence of Free Institutions Upon Art.

THE mooted question. Are free institutions likely to produce good art and the love of it? it is not necessary to go far into. The argument *a priori* is about of equal weight in either scale. The arts are found to be about as likely to prevail, according to an eminent critic, and grow great under one form of government as under another. It is easy to show that courts and hierarchies must be, from the nature of things, the most munificent patrons of art. It is as easy to show that the energetic people nursed in democracy must be, from the nature of things, the most earnest workers in art. And the argument from history is not more conclusive. Political institutions of all kinds have been proved compatible with the absence of all art. It is impossible to show that there publicanism, monarchism, or oligarchism of any nation has had a direct and overmastering influence over the arts. Great art grew up with the rule of priest and total degradation of people in Egypt. Great art blossomed from the root of a most turbulent and reckless democracy in Athens. Great art, under an elective sovereignty in Venice, was joined to popular freedom, extended commerce, and military and naval powers. Great art existed everywhere throughout Western Europe in the eighteenth century, living and growing greater under the shadow of almost every political institution; crumbling, feudalism, new built king by absolutism, lingering power of nobles, growing power of sovereigns, self-establishing power of communities, large aggrandizing power of the Papacy. On the other hand, art was a stranger, an exotic in aristocratic, military, law-giving Rome, in republican Switzerland, among patriarchal Scottish clans, and no form of government kept out the spread of the Renaissance coming from Italy, or could save art from the decadence which followed.

It seems that there is nothing in forms of government alone to lead us to conclude, in any given case, that art will or will not flourish. The fate of the arts is in other things than these—is in the freedom of thought, accessibility to ideas, willingness to trust to ideas, gravity, chastity, patience of a people. Most foolish, then, and inconsequent is the reiterated assertion that republicanism will have an unhealthy influence upon the fine arts, and equally unwise the assertion that free institutions secure the greatness of the arts. We have no cause to be doubtful of our power to make our lives beautiful with art. But we have work to do, and had tendencies to escape or resist, if we would have it so.—*American Art Journal*.

For many years, Moses, a negro, was servant at the University of Alabama, and waited on students very faithfully; but he was a most notorious hypocrite. He was, on that account, commonly called "preach" among the boys. One day he was passing a crowd of students, when one of them, out of mischief, called to him and said: "I say, Preach, what are you going to do when Satan gets you?" "Wait on students," was the ready reply.



FRANZ SCHUBERT.

the emotional expression of the poet to a still higher degree of effectiveness and meaning."

Schubert's *Lieder* may be classed under three different heads: 1st—The simple *Lied*, in which the same melody is made to do service for each succeeding stanza, as, for instance, in his setting of Goethe's "*Haideröslin*;" 2d—the *durch-componirt* or through composed, as the Germans call them, in which the entire poem is set to music, which varies with the varying sentiment of the words as in the "Serenade" or the "Linden Tree, and, 3d, the declamatory lyric, of which "The Town" and the "Erl-King" are fine examples, in which the vocal part becomes a sort of passionate recitative, subject at least as much to the laws of declamation as to those of music, yet blooming out into a perfect melody at the high tide of the lyrical feeling in the words. Goethe, Heine and Rückert furnished the words which inspired Schubert's genius to its highest flights.

Schubert was not consciously an innovator, and it never entered his head to be a reformer or pose as one, yet his compositions broke over and broke down more than one of the recognized canons of song-writing and opened a new field of composition in that direction, which has since been culti-



## ÆOLIAN MUSIC.

(Continued.)

## ORIENTAL ÆOLIAN MUSIC.

We arrive now at certain remarkable human contrivances invented for the purpose of a ding nature to produce Æolian music. These contrivances are of an ingenious and manifold kind, especially in Asia. In fact, they are so numerous that only a short survey of them can be given in the present discussion.

Let us turn first to the Malay Peninsula, where the natives construct a curious instrument called *bulu-parindu* (i. e. "the languishing bamboo") or *bulu-ribut* (i. e. "the bamboo of the storm"). This instrument consists of a bamboo cane, from thirty to forty feet in length, which is perforated with holes and is stuck in the ground to be exposed to the wind. Mr. Logan, who, during a journey in the interior of the Malay Peninsula, was much surprised by the sounds of the *bulu-parindu*, has given the following account of it, which is inserted in J. Crawford's "Descriptive Dictionary of the Indian Islands and Adjacent Countries": "On our right there was a succession of neat cottages amongst cocoanut trees, forming the village of Kandang. On nearing one of these, our ears were saluted by the most melodious sounds, some soft and liquid like the notes of a flute, and others full like the tone of an organ. These sounds were sometimes interrupted, or even single; but presently they would swell into a grand burst of mingled melody. I can hardly express the feelings of astonishment with which I paused to listen to and look for the source of music so wild and ravishing in such a spot. It seemed to proceed from a grove of tree, at a little distance, but I could see neither musician nor instrument, and the sounds varied so much in their strength, and their origin seemed now at one place and now at another; as if they sometimes came from mid-air, and sometimes swelled from amidst the dark foliage, or hovered faint and fitful around it. On drawing nearer to the grove of trees, my companions, Malays, pointed out a slender bamboo which rose above the branches of the tree, and from which, they said, the music proceeded; and when the notes had died away in the distance, our ears were suddenly penetrated by a crash of grand and thrilling tones which seemed to grow out of the air that surrounded us instead of purring us. A brisk breeze which soon followed, agitating the dark and heavy leaves of the fronds of the gomuti-palms, explained the mystery, while it prolonged the powerful swell. As we went on our way, the sounds decreased in strength, and gradually became faint; but it was not until we had left the 'bamboo of the wind' far behind us, and long hidden by intervening trees and cottages, that we ceased to hear it."

According to John Cameron ("Our Tropical Possessions in Malayan India"; London, 1865, p. 120), the natives of the peninsula construct two kinds of these Æolian instruments. He says: "On a windy day, the traveler will be apprised of the vicinity of huts inhabited by the aborigines by hearing strange wailing musical notes rising and falling with the breeze. These sounds are produced by long thick pieces of bamboo split between the knots so as to resemble the cords of a harp, which they hang on the tops of the highest trees in the forest in such a position that the wind vibrates the cords as it sweeps by. In addition to these Æolian harps, they make out of the smaller bamboos a number of pipes, which they string together and expose so as to be sounded by the passing wind. In strong weather, the soft wailing notes of these instruments can be heard miles off."

An English gentleman residing in Singapore records: "Two curious musical instruments were lately presented to the Museum. One is a bamboo, some thirty-five feet long, with long slits cut at intervals of eight or ten inches. This, I am told, is planted upright in the ground, where the wind can reach it when it produces an Æolian harp sound. The other instrument is a bamboo tube turning on a pivot, with a vane made of bamboo, and with horse-tails extending from its rear end. The vane keeps it to the wind, when, I understand, it sounds like an organ-pipe."

This may be the place to notice some curious Chinese contrivances which produce Æolian music. The merchants at Hong Kong use carrier pigeons for the purpose of conveying news of the arrival of the English, French or American mails to their partners in trade at Canton. To protect the pigeon during its flight from attack of birds of prey, a whistle is attached to its tail, and the shrill sounds of this contrivance, as its bearer flies through the air, terrifies the falcons or hawks. Furthermore, the Chinese construct sound-producing arrows with which they shoot, so to say, music in the air. The point of the arrow is provided with a horn tube, which is perforated with a hole. When discharged from the bow, it, while passing through the air, produces a distinct tone. Again, the Chinese construct kites which, by means of round holes supplied with vibrating cords, produce sounds when flying through the air. J. H. Gray ("China: a History of the Laws, Manners, and Customs of the People"; London, 1878, vol. i., p. 270) says: "Chinese kites, which are without tails, are of all shapes, and resemble birds, insects, baskets of flowers, serpents, centipedes, ships, and even men. Those resembling serpents and centipedes are sometimes of enormous length. The most beautiful kite I ever saw was at Tam sui, in Formosa, and was in the form of a catharine-wheel. The largest kites are made at Tientsin, and some of them require four or five men to hold them. In the center of Chinese kites four or five metallic strings are fixed, on the principle of the Æolian harp. When they are flying, slow lispings notes as of the Æolian harp are distinctly heard. The legend which describes how these strings came to be used in this way is very characteristic of the people. During the reign of the emperor Low-pong, of the Hsin dynasty, a general who was much attached to the dynasty which had been obliged to give way before the more powerful house of Han, resolved to make a last vigorous effort to drive Low-pong from the throne; he had recently usurped. A battle, however, resulted in the army of the general being hemmed in and threatened with annihilation. At his wit's end to devise a method to escape, he at last conceived the ingenious idea of frightening the enemy by flying kites, fitted with Æolian strings, over their camp in the dead of the night. The wind was favorable, and when all was wrapt in darkness and silence, the forces of Low-pong heard sounds in the air resembling 'Foo-Han! Foo-Han!' ('Beware of Han! Beware of Han!') It was their guardian angels, they believed, who were warning them of impending danger, and they precipitately fled, hotly pursued by the general and his army."

Of the Siens, a savage tribe dwelling in the mountainous districts of Siam, Henry Mouhot ("Travels in the Central Parts of Indo-China"; London, 1861, vol. i., p. 254) remarks: "One of their favorite amusements is to send up kites, to which they attach a musical instrument somewhat resembling a bow; and this, when agitated by the wind, produces sweet and melodious sounds, to which they are fond of listening."

The oriental Æolian contrivances which have just been noticed are, as the reader will have observed, of two classes, viz., stringed instruments and wind instruments; or in other words, the sound is produced either by the vibration of one or more strings, or it is produced by the vibration of the air in a tube resembling a flute or a trumpet. Some oriental nations, however, construct also Æolian instruments of percussion, of which some notice requires to be taken here.

The South Kensington Museum possesses a Japanese instrument of percussion, which contains twelve leaves of white metal, gilt. The frame in which these leaves or thin plates are suspended is of copper, and is ornamented with silken tassels. When the instrument is exposed to the wind, the leaves are caused to touch each other, whereby silvery and remarkably pure sounds are produced, continually changing in the degree of loudness according to the greater or less force of the percussion.

Small bells which sound when they are exposed to the wind, are commonly suspended from the roofs or projections of the Buddhist temples in Burmah, Nepal, China, and other Asiatic countries. These bells are provided with clappers, which terminate in a thin plate shaped somewhat like the ace of hearts. A moderate current of air is sufficient to cause the bells to ring. Sometimes a large number of these bells are attached to the roof of a temple, and as they are of different sizes and dimensions, different tones are produced. A pagoda in the vicinity of Shanghai, in China, has sixty-four bells of this description; and the famous Porcelain Tower at Nankin has (or had formerly) and iron spire, from the summit of which are suspended eight chains, each having nine bells attached to it; and there is, besides, a bell hanging at each angle of the lower roofs, making in all 144 bells. When the wind rises and the tinkling of the bells is heard, the priests say that it is the tribute of praise to Buddha from inanimate nature.

Some of the old traditions indicating a remote antiquity of the Æolian harp are very suggestive. For instance, if a certain record respecting a kind of Æolian harp of the Singhalese is authentic, the instrument must have been known in Ceylon at a time anterior to our Christian era; and, if it was known in Hindustan, there can hardly be a doubt that it was known also in Hindustan. Considering the ancient traditions, it appears highly probable that the Egyptians, Greeks, and other nations of antiquity constructed some kind of Æolian harp; and the conjecture is supported by the fact of similar contrivances being found at the present day among nations whose stage of progress in the art of music is far below that to which those ancient nations had attained. In proof of this assertion the reader may be referred to the Æolian bamboos of the natives of Malacca, and to the Æolian kites of the Siens in Siam, and to those of the Chinese.

Almost all our musical instruments appear to have originated in Asia. Indeed, with many of them it is not difficult to trace their Eastern origin, and to discover their prototypes in Asia. Nevertheless, it would be hazardous to conclude from such circumstantial evidence that our Æolian harp is of Eastern origin. At any rate, the Indians in Demerara, South America, construct an instrument of this kind. A specimen which was brought to London consists of a cane about five feet in length, and of a very light weight, the surface of which has been cut on one side into four strips, which, towards one end of the cane, are raised by four little bridges, on which they loosely rest. If properly exposed to the wind, these strips will vibrate so as to emit higher or lower tones, according to the force. Similar contrivances are probably known to other extra-European nations without their having been hitherto observed by European travelers.

Our common Æolian harp is made of various shapes and dimensions. The following construction, which is very simple, is most usually adopted, and answers the purpose better than most others. It consists of an oblong square case, about four feet in length, eight inches broad, and six inches deep, made of pine wood about a quarter of an inch in thickness. The upper side contains the soundboard, and the opposite side is either covered or is left open. Towards each end of the soundboard is glued a bridge, about half-an-inch high, upon which the strings rest. The strings are fastened behind one of the bridges by being looped on metal pins, and behind the other bridge by being wound round screws. The strings are of catgut, and are all of equal thickness, which is nearly the same as that of A string on the violin. They are tuned in unison, and must be screwed but slightly, so that they are rather slack, but sufficiently stretched to produce a distinct tone. In order to elicit the sound, the Æolian harp is placed in a window partly open, so that the air can sweep over its strings. To obtain a sufficient draught, it is generally necessary to open a door or another window, opposite to that in which the instrument is placed. To direct more exactly the passage of the air against the strings, a thin board may be affixed about three inches above the soundboard. The instrument is generally fastened to the window with a string to prevent its being thrown down by the stream of air. It requires some little experience to ascertain its most favorable position for ensuring the greatest variety in the combinations of sound. According to the swell of the air, the tones—running through the harmonics of the fundamental tone, in a compass occasionally extending to six octaves—will increase and decrease in loudness and in rapidity of succession, with a variety of effects astonishing and charming. As the harmonics become distinctly audible, chords are produced as musically as acoustically interesting. Whenever the power of the current of air abates, the wonderful music subsides into a murmuring unison of all the strings from which it arose.

Among the ancient Irish, on the decease of a hero, the harps of his bards emitted, according to popular belief, mournful sounds. J. C. Walker ("Historical Memoirs of the Irish Bards"; London, 1786, p. 100), in alluding to this tradition, remarks: "This is very probable, for the bards, while sorrowing for their patron, usually suspended to trees their neglected harps, from whose loosened strings the passing gales might brush soft plaintive tones. Here we have the origin of the *Benshi*, an invisible being, which is alleged to be still heard in Ireland and in the Highlands of Scotland, crying most piteously on the death of the descendant of an ancient house." The custom of the Celtic bards suspending their harps on the trees on occasions of mourning appears also to have been an ancient custom in the East, as may be inferred from Psalm cxxvi: "By the river of Babylon, there we sat down; yea, we wept when we remembered Zion. We hanged our harps upon the willows in the midst thereof." If the Irish harp suspended emitted sounds, the same was probably the case with the *kinnor* of the Jews alluded to in the Psalms.

An Æolian tube similar to the *bulu-parindu* of the Malaysians is unknown in European countries. The howling and screaming of the wind through the crevices of a dilapidated building, or through a loosely shut window and ill-fitting door, represents its effects in the most primitive state, and the remembrance of discomfort with which such concerts are often associated sufficiently accounts for there being no instance on record of attempts to develop them artistically. Still, there

are occasionally pure and musically effective sounds discernible in this chaos of wild music.

Again, the noise of the wind blowing through a bed of reeds, or through the branches of trees, is not unfrequently very soothing, and intermixed with flute-like and fascinating tones. Perhaps it originally suggested the construction of the most primitive Æolian musical instrument. If this conjecture is well-founded, the mysterious sounds of the Wild Huntsman, so famous in Teutonic mythology, might not improperly be regarded as the earliest Æolian music of nature.

Perhaps some ingenious adept in acoustics will one day separate all the musically effective sounds adverted to from the chaos which encumbers them, and will construct a room for them at a distance from the dwelling-house, in a garden or park, where they may be listened to without one's running the risk of catching a cold.

If the tones of the *bulu-parindu* are so organ-like as they are said to be, we might take a hint from the Malaysians in the construction of this music-room, and combine the Æolian organ with the Æolian harp. However, some instruments of percussion ought likewise to be made use of to complete this orchestra of nature. The purity and sustained sound peculiar to some instruments of percussion constructed by Asiatic nations from metallic compound resembling our bell metal are very remarkable and deserving of attention. Little bells, similar to those which adorn the roofs of the Buddhist temples, might be suspended in rows in a large frame, each row producing a distinct chord. There would be no difficulty in arranging the frame in such a manner that a single row of bells was always exposed to the influence of the wind. This could easily be accomplished by means of a pivot and vane, which, as we have seen, is the expedient resorted to by the Malaysians in constructing a certain Æolian wind instrument. Nay, the Malayan invention might be adopted, and further perfected so as to yield sweet harmony, and its chords might be regulated in conformity with the attuned bells, and thus advantageously form part of the extraordinary orchestra in question. Whenever the wind changed, or veered from one direction to another, different chords would be heard in more or less rapid succession. The chords, in combination with the sounds of a number of Æolian harps, perhaps supported by the fundamental bass tones of a genuine *Riesenharpfe* extending a long distance through an open place near the building, would produce an effect which might be compared to that which is derived from the beautiful designs and colors displayed by the kaleidoscope. The want of a musical composition would be in some measure atoned for by the exquisite delicacy and fascinating quality of sound obtained.

Furthermore, we might have Æolian concerts in the clouds, and far better ones than those which the Chinese produce with their kites. Perhaps we may enjoy such treats when the construction and management of the balloon shall have attained to the degree of perfection which renders the vehicle serviceable for traveling through the air instead of by land or water. The announcement by Æolian music of the arrival and departure of a passenger balloon would certainly be preferable to the signals by the steam whistle of a railway train. If such aerial music, dying away in the skies, in any degree resembles that of the harp of Orpheus ascending to heaven, described in Spenser's "Ruins of Time," it must be delightful indeed. In depicting a vision, Spenser says:

I saw an harp strung all with silver twine,  
And made of gold and costly ivory;  
At length out of the river it was reared,  
And borne above the clouds to be divined;  
Whilst all the way most heavenly noise was heard  
Of the strings stirred with the Warbling wind.

This highly poetical and beautiful conception, which forms the conclusion of the present discussion, will compensate the reader, it is hoped, for the short-comings which, no doubt, he has discovered in some of the previous statements, explanations, and conjectures.

## MUSIC IN ST. LOUIS.

MUSIC in St. Louis is always a minus quantity until after "Fair week." The fair, arrangements for illuminations, for the "Veiled Prophet's" procession, etc., so absorb the attention of the business community that everything else, even in the way of preparations, comes to a standstill. There is, therefore, but little to report, save excellent prospects for a more than usually interesting musical season.

Prof. Waldauer and Mr. Dabney Carr have not abandoned the good work which they commenced the past year. On the contrary, they intend to give the Musical Union concerts, with an increased orchestra. They have engaged the new Armory Hall, on 19th and Pine Streets, which has an advantage of location over the Mercantile Library Hall, where the concerts were given last season, and is said also to possess over the former hall very appreciable acoustic advantages.

The St. Louis Choral Society will also, we understand, give its concerts at the Armory Hall. It will not be alone in the field either, for a select chorus of one hundred is being organized under the leadership of Prof. R. S. Poppen, which proposes to open its season with the oratorio of "St. Paul." We sincerely hope that the organization of this new society will not result in a division of forces where concentration is necessary, and that a generous rivalry will make each society more prosperous for the existence of the other. Here let us make a suggestion: Why should not all the forces we have mentioned unite to give us an adequate rendering of Gounod's latest masterpiece, "The Redemption?"

A new enterprise, and one worthy of all encouragement, is that of the "Memorial Hall Concerts," to be given at the Art Museum, 19th and Locust Streets, by Messrs. Methudy and Kieselhorst, as responsible *impresarii*, assisted by Messrs. Ives, Potter, and Ennis. These gentlemen will give a series of four concerts (five, if the subscriptions should be sufficiently numerous to warrant it), for which they have already engaged the services of Joseffy, Remenyi, Dr. Maas, Mrs. Osgood, the Jacobsohn String Quartette, Oscar Steins, and others. The subscriptions are ten dollars, and entitle the subscribers to three tickets for each concert.

Messrs. Methudy and Kieselhorst will make a success of these concerts, if such a thing is possible in St. Louis. Mr. Methudy has for years been a director of the Germania Club, and has shown executive ability of a rare order, as well as remarkable energy; and Mr. Kieselhorst was for years President of the "Haydn Orchestra," the best amateur orchestra which St. Louis has ever had, and which owed no little of its efficiency to his management and enthusiasm.

MISS ELIZABETH A. ISAACS, a very capable musician, has taken rooms at 2338 Franklin Avenue, where she will receive pupils. The St. Louisians of that part of the city should give her a share of their patronage, as she is certainly a competent teacher.



## VIOLINS—THEIR PRICES—TIRED INSTRUMENTS.

LOUIS BLUMENBERG, the violoncello virtuoso, has been spending his between-seasons here at his home. When the *Sun* correspondent dropped in he was contemplating his instrument with a dissatisfied air. The amber varnish on the violoncello shone with its wonted mellow lustre, its long neck was firmly erect, its carved head thrown back in true Stradivarius pose, and the strings, as they were fretted by the virtuoso's fingers, emitted sonorous notes.

"What's the matter?" was asked.

"I can't tell, exactly," was the reply. "It is tired and needs a rest. If I lay it aside for a week or so, it will regain its perfection of tone, without anything else being done to it. It is a hard thing to explain, and it is a fact familiar to every artist. If you use an instrument too much it loses its tone—not enough, perhaps, for the average auditor to perceive, but the artist knows it."

"Maybe the trouble is then with the artist himself—losing the precision of his touch from over-practice," said the caller.

"That is the explanation which most naturally occurs to one, but it is not good. The trouble is with the instrument. Every artist meets with it, and has to keep more than one in use. Wilhelmj has to lay his Stradivarius violin aside, occasionally, and use his Gemünder until the Stradivarius is rested. Every man who uses a razor knows that it gets tired from too much use, and regains its temper from being laid aside for a while, and it is the same with musical instruments. Tone is a puzzle anyhow. A crack in the belly of a violin or 'cello you might think would be fatal to tone from its interception of sound vibrations, but sometimes cracks seem to cause an improvement. Instruments that are well treated improve by age. It may be that the rich tones of a fine Stradivarius or Guarnerius are due largely to their age, and that the exquisite mellow quality which we find in them is the acquisition of years. Vuillaume, who was, in his time, a celebrated Paris maker, is now in disrepute because the fine tone which he imparted to his instruments was not lasting. He had some process for medicating the wood of his instruments that gave them strength and softness of tone, but age, instead of improving them, impaired their quality. Then, again, the tone of instruments seems to result from happy chance adjustments of their parts which can not be repeated with any certainty. The masterpieces of the Cremona school now in existence may be strokes of good fortune that the old makers themselves could not always effect. You see that bridge of my 'cello here is not a particularly fine bit of looking wood. Some time ago when I happened to drop into an instrument maker's shop, he said: 'I have got a splendid piece of maple 150 years old, just the thing to make you a new bridge.' Well, he made the bridge, and it looked right and seemed to fit right, but when I tried it the strings didn't sound right. I worked with it for some time, but finally had to give it up. Then the bow has a great deal to do with the tone. Its wood must be strong and at the same time slender and light; it must be firm without being rigid, and must have perfect evenness of texture, so as to give the same quality of percussion from whatever point it may be applied to the strings. There are celebrated makers of bows as well as of instruments. The Lupot bow is famous. The maker was a Frenchman, who flourished in the first quarter of this century. He got hold of a fine lot of Pernambuco wood, and all his bows were made of selected pieces. A good Lupot bow is worth \$100. An ordinary bow, which would look as if it were just as good, can be bought for \$5."

"It is a hard thing to get hold of a fine old instrument," the virtuoso went on, the 'cello strings now sounding in melancholy chords under his straying fingers. "I believe I told you that Wilhelmj plays a Stradivarius. Remenyi has quite a collection, but generally plays an Amati. Ole Bull had a large violin by one of the earliest makers of the Cremona school, Gaspard da Salo. Some fine instruments are in the hands of amateurs. Assistant Secretary of State Hunter has a violoncello of Stradivarius tone, if not of that make. Ex-Mayor Havemeyer, of New York, although not himself a 'cello player, I believe, paid about \$2,500 for a Gaurnerius. It is the rich amateur who runs up the price of such instruments until they are out of the reach of the poor artists. There is a manufacturer of garden tools in Hartford, who has a splendid collection of violins, and yet, as far as his own playing is concerned, an ordinary fiddle would do him just as well as a Stradivarius. In his collection is the famous King Joseph Guarnerius violin. It is a wonderful instrument. I can't describe to you the power, softness and sweetness of its tones. They

are exquisite. I suppose he could get \$4,000 or \$5,000 for that violin at any time. It is almost impossible to appreciate the value of such an instrument. He has a collection of fifteen bows that would bring from \$1,500 to \$2,000. No instruments could be better cared for than those of his collection; but, strange as it may seem, there are persons with a mania for collecting instruments who don't know how to take care of them when they get them. I knew a Baltimore collector who had violins all over his house, often in places where they were liable to be broken at any time. I was up stairs in his house once, and was going to sit down on a bed when he shouted to me to look out—that a violin was in there. Sure enough a violin was stuck under the bed-clothes, because he was too careless to get a bag for it. I once came across a fine 'cello in a town of Central New York, owned by a man who can't play it, doesn't take proper care of it, and yet won't sell it. If it were not for such men, artists would not have to make such sacrifices to get instruments with which they can realize their conceptions. Of course they must have fine instruments. Nothing less will content them, even though audiences should be just as well satisfied to hear any well-made instrument as the divine voice of a Stradivarius."—*Balto. Correspondence N. Y. Sun.*

## AN OVERTURE BY THREE COMPOSERS.

MUSICAL annals several instances are recorded of operatic overtures composed at high pressure, and a recently published biography of Boieldieu has added another interesting anecdote of this class to those with which most musicians are already familiar. It appears that on the eve of the day upon which the dress rehearsal of "La Dame Blanche" was to take place, not a single note to the overture to that opera had been written. Boieldieu, who had been busied morning and evening in superintending the production of his favorite work, had put off the composition of the overture day after day, until he was so worn out with the fatigue of conducting unnumbered rehearsals that he despaired of his capacity to fulfill the task before him. On the night in question, therefore, he invited two of his most talented pupils—Adolphe Adam, the composer of "Le Postillon de Longjumeau," and Labarre, the famous harpist, to supper at his rooms, confided his embarrassment to them, and solicited their aid. Without an instant's hesitation they placed their creative and constructive talents at his disposal, and after a hearty meal, washed down with some inspiring Burgundy, the three composers set to work. Boieldieu wrote the introductory movement in slow time; Labarre, taking an old Irish melody as his subject, put together the allegro, and Adam, in less than an hour, dashed off the brilliant coda. The whole manuscript of the overture, as a matter of fact, was completed and handed over to the copyists before midnight. The performance on the following evening was greeted with enthusiastic applause, and the Parisian musical critics were all but unanimous in pointing out to their readers that "the hand of Boieldieu was manifest in every bar of this spontaneous and paramourly characteristic composition."—*London Telegraph.*

## A BRASS BAND WINS A BATTLE.

THE value of a uniform in quelling riot and insurrection is illustrated by an event which occurred between Monroe and Brodhead last week. It seems that the hands on a gravel train struck for higher wages, and the railroad folks would not accede to the demand. The hands wanted to be carried to Monroe, free of charge, but it was thought best to let them walk, when they got together and decided to take forcible possession of the first train that came along, and ride or die. The first train that came along was a freight, with a caboose, and in the caboose was the Monroe cornet band, on the way home from a concert they had given at Brodhead. The train was stopped by the strikers, when the cornet player put his horn out the window and sounded the cavalry call of "Boots and Saddles," and that woke up the band boys, who were asleep in the caboose, and they rushed out on the platform, rubbing their eyes, to see what was up. The strikers saw the glittering uniforms, and it at once occurred to the leader that the governor had ordered out the State militia. It seemed to the strikers as though there were a hundred thousand armed men, and believing the shooting would commence, they took to the woods and let the train go about its business. One big striker that had talked a good deal, when he saw a bass-drum pointed at him, got behind a stump and fainted. This is the first fight the Monroe band has been in, and it is said they covered themselves with glory!—*St. Paul Free Press.*

## ANIMALS AND MUSIC.

ANIMALS of all kinds are more or less susceptible to the strains of music, but especially is this the case with sheep; perhaps not the animals that we see in London, which are driven well-nigh mad with the hooting and yelling of drovers and cattle-market officials, but the continental sheep, and those that graze on our own hills and dales, have a keen sense of pleasant sounds. Bombet, in his "Letters on Haydn and Mozart," fully bears out the truth of the musical organization of the sheep. He writes:

"In my early youth I went with some other young people, equally devoid of care, one day during the extreme heats of summers to seek for coolness and fresh air on one of the lofty mountains which surround the Lago Maggiore, in Lombardy. Having reached by daybreak the middle of the ascent, we stopped to contemplate the Borromean Isles, which were displayed under our feet in the middle of the lake, when we were surrounded by a large flock of sheep, which were leaving the fold to go to their pasture. One of our party, who was no bad performer on the flute, and who always carried his instrument along with him, took it out of his pocket.

"I am going," said he, "to turn Corydon; let us see whether Virgil's sheep will recognize their pastor."

"He began to play. The sheep and goats that were following one another toward the mountain with their heads hanging down, raised them at the first sound of the flute; and all with a general and hasty movement turned to the side from whence the agreeable noise proceeded. Gradually they flocked around the musician, and listened with noiseless attention. He ceased playing, still the sheep did not stir. The shepherd with his staff obliged those nearest him to move on. They obeyed; but no sooner did the flutist begin to play than his innocent auditors again returned to him. The shepherd, out of patience, pelted them with clods of earth, but not one would move. The flutist played with additional skill, the shepherd fell into a passion, whistled, swore, and pelted the poor fleecy amateurs with stones. Such as were hit by them began to march, but the others still refused to stir. At last the shepherd was obliged to entreat our Orpheus to stop his magic sounds; the sheep then moved off, but continued to stop at a distance as often as our friend resumed the agreeable instrument. The tune he played was nothing more than the favorite air of the opera at that time performing at Milan."

The cow, too, seem to possess an organization more or less musical—judging by the following:

"A few years ago a man who lived in Allerton, near Liverpool, by trade a tailor, but who could occasionally handle his fiddle as well as his needle, was on his way home from where he had been exercising his musical talents for the entertainment of his country neighbors. In passing through a field about three o'clock in the morning, in the month of June, he was attacked by a bull. After several efforts to escape, he attempted to ascend a tree; not, however, succeeding in the attempt, a momentary impulse directed him to pull out his fiddle, and fortifying himself behind the tree as well as he could, he began to play; upon which the enraged animal became totally disarmed of his ferocity, and seemed to listen with great attention. The affrighted tailor, finding his fierce and formidable enemy so much appeased, began to think of making his escape, left off playing, and was moving forward. This, however, the bull would not suffer, for no sooner had the tailor ceased his fascinating strain, than the bull's anger appeared to return with as much rage as before; he, therefore, was glad to have recourse a second time to his fiddle, which instantly operated again as a magic charm upon the bull, who became as composed and attentive as before. He afterwards made several attempts to escape, but all in vain, for no sooner did he stop his fiddle, than the bull's anger returned, so that he was obliged to keep fiddling away till near six o'clock (about three hours), when the family came to fetch home the cows, by which he was relieved and rescued from a tiresome labor and frightful situation."

Among birds we are not surprised to find a love for musical sounds very largely developed. Mrs. Piozzi, in her "Observations in a journey through Italy," gives an interesting account of a certain pigeon.

"An odd thing," says she, "of which I was this morning a witness, has called my thoughts away to a curious train of reflections upon the animal race, and how far they may be made companionable and intelligent. The famous Bertoni, so well known in London by his long residence among us, and from the undisputed merit of his compositions, now inhabits this, his native city; and being fond of dumb creatures, as we call them, took for his companion a pigeon; one of the few animals that can live at Venice, where scarcely any quadrupeds can be admitted, or would exist with any degree of comfort to themselves. This creature has, however, by keeping his master company, obtained so perfect an ear and taste for music, that no one who sees his behavior can doubt for a moment of the pleasure he takes in hearing M. Bertoni play and sing; for as soon as he sits down to the instrument, Colombo begins shaking his wings, perches on the pianoforte, and expresses the most indubitable motions of delight. If, however, he or any one else strikes a false note, or makes any kind of discord upon the keys, the pigeon never fails to show evident tokens of distress; and, if teased too long, grows quite enraged, pecking the offenders legs and fingers in such a manner as to leave no doubt of the sincerity of his resentment. Signorina Cecilia Giuliani, a scholar of Bertoni's, who has received some overtures from the London theaters lately, will, if ever she arrives here, bear testimony to the truth of an assertion very difficult to believe, and to which I should hardly myself give credit, were I not a witness to it every morning that I choose to call and confirm my own belief. A friend protested that he should be afraid to touch the harpsichord before so nice a critic; and although we all laughed at the assertion, Bertoni declared that he never knew he bird's judgment to fail, and that he often kept him out of the room for fear of affronting or tormenting those who came to take musical instruction."—*English Paper.*

## RUBBING THE MIDNIGHT OIL.

In the Philadelphia *Times* of recent date, we notice an item referring to the miraculously quick cure of a prominent druggist of that city, Mr. J. M. Higgins, Germantown Road and Morris street, who had an awful attack of rheumatism of the knee. He applied St. Jacobs Oil at night, and next morning was well and in his store as usual.

It is currently reported at Vienna that Wagner and Wilhelmj, the violinist, have projected a plan for the presentation in the United States of the composer's latest work, under his personal superintendence, before it has been given in any European theatre outside of Bayreuth.





## OUR MUSIC.

"SOUNDS FROM PARADISE" (reverie), *Charles Auchester*.—This beautiful composition is *opus 30* only of this talented composer. It is to be regretted that this gifted writer has not given to the world a larger number of his tone-poems. How Auchester heard the sounds from Paradise we do not know—perhaps through some mediumistic power—but if he has truly transcribed them, then spirits do not all play the accordion, and Wagner's music is not the music of that land of the future.

"MARDI GRAS QUICKSTEP," *W. H. Greene*.—This is the composition which we present this month to our younger readers. Its "gay and festive" character well fits its name. Listening to it, one can easily imagine the procession of merry-makers passing before him in their varied and grotesque costumes, headed by the band, whose performers have here been displaced by the deft fingers of the players.

"SHOOTING METEOR," galop (duet), *Jean Paul*.—We have here a galop, brilliant, dashy, effective, and yet of only moderate difficulty. This composition has appeared during the last year upon over one hundred and fifty programmes of college and seminary concerts and exhibitions, and its publication in the REVIEW will doubtless increase its well-deserved popularity.

"CHICKADEE" (song), *E. R. Krøger*.—The fact that we publish this composition in the same number with Schubert's two great serenades, shows what we think of its excellence, both from a melodic and harmonic stand-point. Mr. Krøger is a new and young composer, but a talented one, from whom we expect still greater things.

"THROUGH THE LEAVES" and "HARK! HARK! THE LARK." We give these two charming specimens of Schubert's simpler style of songs in connection with our illustrated biographical sketch of this eminent composer, in this number. We refer our readers to that article for further particulars.

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How Can I Leave Thee (Ach wie ist's moeglich).....	Cramer.
When the Swallows Homeward Fly.....	Franz Abt.
'Tis the Last Rose of Summer (Die Letzte Rose).....	Flotow.
When the Corn is Waving, Annie Dear.....	Chas. Blamphin.
The Lass o' Boontree (Schoen Kate O'Boontree).....	G. Estabrook.
Home, Sweet Home (Suesse Heimath).....	Sir Henry R. Bishop.
Allie May—Ballad.....	Holmes.
Little Birdie May (Kleines Voeglein Mai).....	Jas. Green.
The Guard on the Rhine.....	Wilhelm.

## INSTRUMENTAL.

Shepherd's Bells—Idyl.....	Jean Paul.
Shakespeare March.....	Jacob Kunkel.
Harps in the Fairy Land—Romance.....	Jean Paul.
Visitation Convent Bells.....	Jacob Kunkel.
Greeting to Spring (Salut au Printemps).....	Albert Lutz.
Zeta Phi March.....	J. L. Hickok.
Shepherd's Return March.....	Jean Paul.
Violets Blue.....	Jacob Kunkel.
Lauterbach Waltz.....	Albert Lutz.
Philomel—Polka Elegante.....	Chas. Kunkel.
Puck—Marche Grotesque.....	Claude Melnotte.
Pearl and Diamond Polka.....	Henry Hahn.
Up and Down on the Ebony.....	Steinway.

**SPECIAL NOTICE.**—Parties preferring premiums other than these Albums, will please address the publishers and receive their complete premium circular and catalogue, containing a very extensive list of vocal and instrumental pieces, both modern and classical, from which they may select their premiums.



Ex. 449.

C major. A minor.

Taken in connection with the preceding chord, *b* (\*) is still the leading tone; considered as connected with the succeeding chord, it ceases to be the leading tone, and becomes the 2d tone of the scale of A minor.

§ 261. A key may be rapidly established through the chord of the Dominant 7th, which contains both leading and subleading tones, and modulation accomplished with equal rapidity in the same manner.

Ex. 450.

C major. F major.

The Third in this example is doubled with advantage, contributing to fluency of progression.

So the relative minor in a similar way:

Ex. 451.

C major. A minor.

§ 262. In the following example the key of G is barely touched by a chord which admits of instant return to the original key.

Ex. 452.

The chord \* at Ex. 452 may be regarded as a modification of the chord of the Subdominant *f a c* in the first inversion. LOUIS KÖHLER, the distinguished composer and critic, denominates chords of this character "Grenzaccorde", meaning chords situated on the limit, or dividing

line, of two different keys, in this case C and G.

HARMONY.

209

Ex. 453.

In this example the key of F is lightly touched, followed by immediate return to C.

C TO E MINOR AND RETURN.

Ex. 454.

Voices.

Ex. 454.

Piano.

4 and 5 parts.

Unprepared anticipation.

Ex. 454.

Piano.

KEY OF C WITH PARTIAL MODULATION TO G (UPON ORGAN POINT)  
AND D MINOR.

With Passing Tones:

Ex. 455.

C TO D MINOR.

Ex. 456.

In this case the leading tone (*b*) suffices to establish the key, because *f*, the subleader, is also common to D minor.

Ex. 456.

HARMONY.

211

(Ex. 456, No. 2, continued.)

FROM C TO G BY WAY OF E MINOR.

§ 263. Examples like the following are essentially instrumental. Some of the intervals are too difficult for the voices. Instrumental composers frequently commit the error of demanding well nigh impossible things of voices. It is incumbent upon writers to confine license of interval to instrumental writing.

Ex. 457.

Piano.

The intervals marked, would be difficult for voices.

Ex. 457.

Voices.

At No. 2 the same keys are touched, with vocally fluent progression.



## C TO F THROUGH D MINOR.

Ex. 458. Voices.

Key of C lightly touching D minor.

Ex. 459. Piano.

The augmented 4th in Ex. 459 would be difficult vocally.

## Organ Point.

Ex. 460.

The origin of the chord at star (\*) is the chord of the 7th in its first inversion with modifications.

1st Inv. Modified.

Ex. 461.

E $\flat$  at Ex. 460 should therefore be d $\sharp$ , but would then be too difficult vocally. From f to e $\flat$  is easy.

## HARMONY.

213

A minor to F.

Ex. 462.

A minor, D minor and C.

Ex. 463.

A minor to G.

Ex. 464.

A minor to E.

I.

II.

III.

Ex. 465.

A minor to F.

Ex. 466.

§ 264. The chord of the Dominant of A minor (e g $\sharp$  b) makes the modulation to E major obvious, the chord of the Tonic of A minor (a c e) then assuming the character of Subdominant to E major.

A minor. E major.

Ex. 467.

Ex. 468.

NOTE.—The student should transpose the preceding examples into other keys.

## Secondary Relationship in the Third.

§ 265. Primary relationship in the 3d between chords or keys is based upon the common possession of two tones, as in C major and A or E minor. Secondary relationship in the 3d exists between chords or keys having one tone in common.

Secondary Relationship in the Third.

C major. E $\flat$  maj. C maj. A $\flat$  maj. C maj. A maj. C maj. E major.

Ex. 469.

§ 266. The cross-relation existing between C and A major makes these chords more difficult of treatment. Passages like the following are often met with. They are not particularly elegant.

Ex. 470.

## HARMONY.

215

§ 267. Better is the following, because the dissonance of the chord of the 7th covers the effect of the cross-relation.

Ex. 471.

§ 268. In the following example the cross-relation is sufficiently avoided through interposition of figured Bass.

Ex. 472.

The figured Bass at Ex. 472 suggested the greater animation of Soprano and Tenor, for the sake of symmetry.

§ 269. As there is no way of avoiding the cross-relation in plain progressions of keys, such as C and A major, whose succession is legitimized through their actual relationship, the cross-relation *must be admitted*, tempered, as far as may be, by dissonance, or covering of the cross-relation.

Cross-relation at the extremities rather harsh. Cross-relation in the middle part (covered) better. Tempered by the dissonance of the chords of Dom. 7th.

Ex. 473.

§ 270. It is nevertheless better to avoid cross-relation whenever possible.

MODULATION FROM C TO E $\flat$ .

Ex. 474.



# Sounds from Paradise

Moderato. ♩ = 80.

REVERIE.

Charles Auchester Op. 30.

The musical score is written for piano in 3/4 time, key of D major. It consists of five systems of music. The tempo is Moderato, with a quarter note equal to 80 beats per minute. The piece is titled "REVERIE." and is by Charles Auchester, Op. 30. The score includes various musical notations such as treble and bass staves, notes, rests, and dynamic markings. Pedal points are indicated by "Ped." at the beginning of several measures. The piece concludes with a double bar line and a star symbol.

System 1: Moderato. ♩ = 80. *p* Ped. Ped. Ped.

System 2: Ped. Ped. Ped.

System 3: *rit.* *a tempo.* Ped. \*

System 4: Ped. Ped. Ped.

System 5: Ped. Ped. Ped. \*

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[illegible]



First system of musical notation, measures 1-3. The right hand features a continuous eighth-note pattern. The left hand has a bass line with notes 2, 2, 4, and 2. Pedal points are indicated below the first, second, and third measures.

Second system of musical notation, measures 4-6. The right hand continues the eighth-note pattern. The left hand has a bass line with notes 1, 2, 4, 2, 2, and 2. Pedal points are indicated below the first, fourth, and sixth measures.

Third system of musical notation, measures 7-10. The right hand continues the eighth-note pattern. The left hand has a bass line with notes 2, 4, 2, 2, 2, and 2. Pedal points are indicated below the first, fourth, seventh, and tenth measures. The instruction "Con eleganza." appears above measure 8, and a dynamic marking "p" is present in measure 9.

Fourth system of musical notation, measures 11-15. The right hand continues the eighth-note pattern. The left hand has a bass line with notes 2, 3, 2, 2, 2, and 2. Pedal points are indicated below the first, third, fifth, seventh, ninth, and eleventh measures.

Fifth system of musical notation, measures 16-20. The right hand continues the eighth-note pattern. The left hand has a bass line with notes 2, 2, 2, 2, 2, and 2. Pedal points are indicated below the first, third, fifth, seventh, ninth, and eleventh measures. A dynamic marking "p" is present above measure 16.

Sixth system of musical notation, measures 21-24. The right hand continues the eighth-note pattern. The left hand has a bass line with notes 2, 2, 2, 2, 2, and 2. Pedal points are indicated below the first, third, fifth, and seventh measures. A dynamic marking "p" is present above measure 21.



The image shows a page of musical notation for the piece "The Swan" by Maurice Strakosky, arranged for piano and celeste. The score is written in 3/4 time and the key of D major (indicated by two sharps). The notation is spread across four systems, each with a treble and bass staff. The piano part is marked with a piano (p) dynamic and includes a "ten." (tenth) marking. The celeste part is marked with a "Ped." (pedal) instruction. The score includes various musical symbols such as notes, rests, and accidentals, and is divided into measures by vertical bar lines. The piece concludes with a double bar line and a key signature change to C major.

Repeat from the beginning to §: then go to the finale

**FINALE.**

*animato.*

*Ped.* \* *Ped.* \* *Ped.* \*

8

3 1 4 2 5 2 3

5 5 4 1 2

5 5 4 1 2

1 5 5 4 1 2

1 2

Ped.

\*

Ped.

\*



# MARDI-GRAS.

QUICKSTEP.

W. H. GREENE.

*Con festivita. (With pomp.)* M. M. ♩ = 100.

*mf*

*f*

*Red.* \*

*Red.* \*

*Red.* \*

*Red.* \*



*Dolce. (Sweetly.)*

*p*

Red. \*

*Con festività.*

*f*

Red. \*

Red. \*

*Con gracia. (Very graceful.)*

*Trio.*

*p*

Red. \*

Red. \*



First system of musical notation, piano introduction. It consists of two staves (treble and bass clef) with a key signature of one flat (B-flat). The music features a series of eighth and sixteenth notes, with some triplets indicated by '1 2 3' and 'x 2'. There are four measures in this system. Below the first measure is the word 'Red.' and below the last measure is 'Red.' with an asterisk between them.

Second system of musical notation. It continues the piano introduction with two staves. The first three measures are marked with 'Red.' and an asterisk. The fourth measure is marked 'FINE.' and 'f' (forte). This is followed by a double bar line and a section labeled 'Trombone Solo.' which contains two measures of music. Above the second measure of the solo is the instruction 'Con fuoco. (With vigor.)'.

Third system of musical notation, piano accompaniment. It consists of two staves with a key signature of one flat. The music is primarily composed of chords and sustained notes. There is an asterisk under the first measure.

Fourth system of musical notation, piano accompaniment. It consists of two staves with a key signature of one flat. The music continues with chords and sustained notes. There is an 'ff' (fortissimo) marking in the second measure and an asterisk under the last measure.

Fifth system of musical notation, piano accompaniment. It consists of two staves with a key signature of one flat. The music continues with chords and sustained notes, ending with a double bar line.

Repeat Trio to Fine, then repeat from beginning to Trio.



# SHOOTING METEOR.

GRAND GALOP BRILLANT.

JEAN PAUL.

SECONDO.

Vivo. M.M.  $\sigma = 100$ .

*Introduction.*



*mf*

*Pedale ad lib:*

The introduction consists of two staves in 2/4 time, key of B-flat major. The right hand plays a series of eighth notes with fingerings 2, 1, 2, 1, 2, 1. The left hand plays a series of eighth notes with fingerings 1, 2, 3, 2, 1, 2. The piece is marked *mf* and *Pedale ad lib*.



*mf*

*f*

The *Pedale ad lib* section features a long, sweeping melodic line in the right hand, starting on a high note and descending to a lower note. The left hand plays a series of eighth notes. The piece is marked *mf* and *f*.

*Galop Giocoso.*

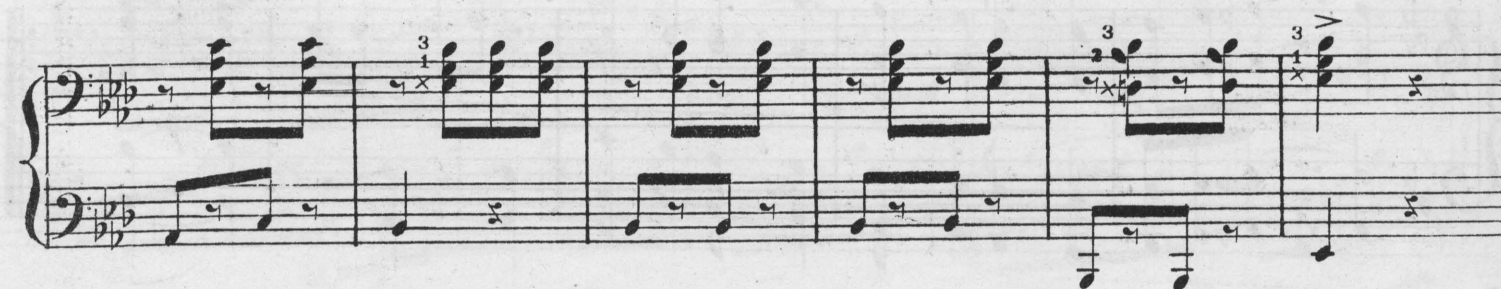


*mf*

The *Galop Giocoso* section begins with a series of eighth notes in the right hand, followed by a series of eighth notes in the left hand. The piece is marked *mf*.



The *Galop Giocoso* section continues with a series of eighth notes in the right hand, followed by a series of eighth notes in the left hand. The piece is marked *mf*.



The *Galop Giocoso* section concludes with a series of eighth notes in the right hand, followed by a series of eighth notes in the left hand. The piece is marked *mf*.



# SHOOTING METEOR.

## GRAND GALOP BRILLANT.

JEAN PAUL.

PRIMO.

Vivo . M.M.  $\text{♩} = 100$  .

Introduction.

Musical notation for the Introduction, featuring a grand staff with treble and bass clefs. The key signature has two flats (B-flat and E-flat). The time signature is 2/4. The tempo is marked 'Vivo . M.M.  $\text{♩} = 100$  .'. The dynamics include *mf* and *Pedale ad lib!*. The notation includes various musical symbols such as notes, rests, and fingerings.

First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature has two flats. The time signature is 2/4. The dynamics include *mf* and *ff*. The notation includes various musical symbols such as notes, rests, and fingerings.

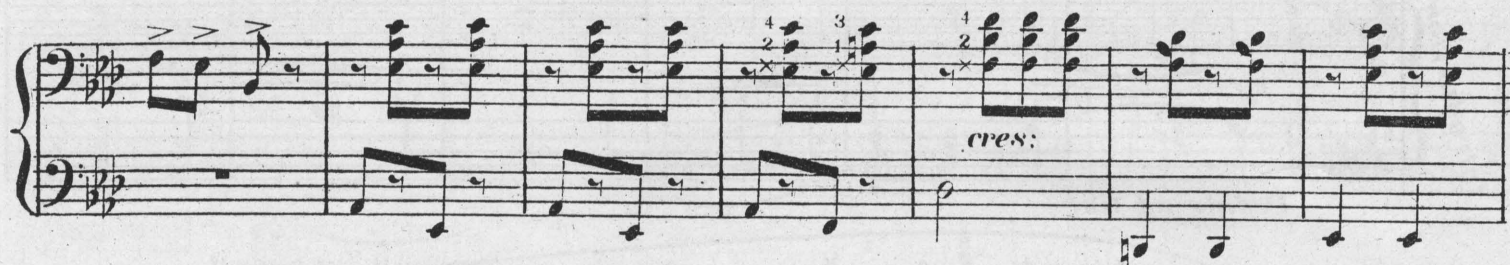
Second system of musical notation, featuring a grand staff with treble and bass clefs. The key signature has two flats. The time signature is 2/4. The dynamics include *mf*. The notation includes various musical symbols such as notes, rests, and fingerings.

Third system of musical notation, featuring a grand staff with treble and bass clefs. The key signature has two flats. The time signature is 2/4. The notation includes various musical symbols such as notes, rests, and fingerings.

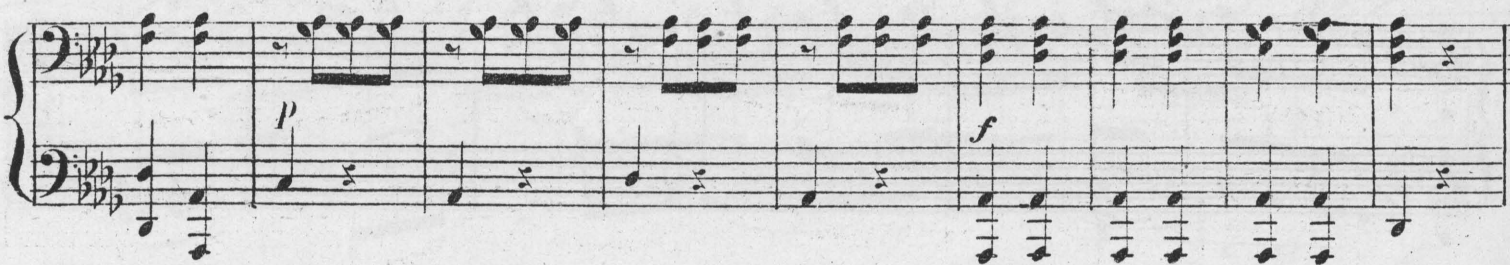
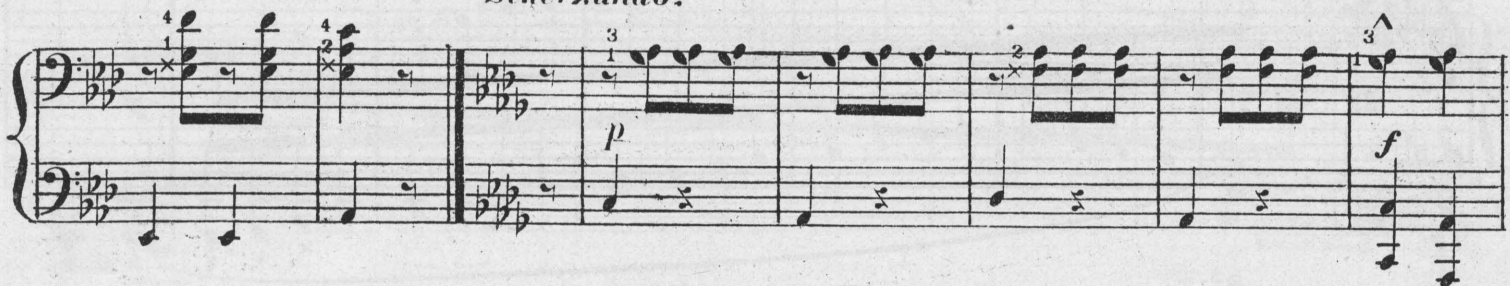
Fourth system of musical notation, featuring a grand staff with treble and bass clefs. The key signature has two flats. The time signature is 2/4. The notation includes various musical symbols such as notes, rests, and fingerings.



SECONDO.



*Scherzando.*





PRIMO.

The first system of musical notation for the PRIMO section. It consists of two staves. The upper staff features a series of eighth and sixteenth notes with various fingerings (1, 2, 3) and accents. The lower staff provides a harmonic accompaniment with eighth and sixteenth notes, including some rests and fingerings (1, 2, 3, 4).

The second system of musical notation for the PRIMO section. It continues the melodic and harmonic lines from the first system. The upper staff has more complex rhythmic patterns with slurs and fingerings. The lower staff continues the accompaniment with similar rhythmic values and fingerings.

Scherzando.

The third system of musical notation, beginning the Scherzando section. It features a key signature change to two flats (B-flat and E-flat). The upper staff has a series of chords and single notes, some marked with 'x'. The lower staff has a more active line with eighth and sixteenth notes. Dynamics *p* (piano) and *f* (forte) are indicated.

The fourth system of musical notation for the Scherzando section. It continues the rhythmic and harmonic development. The upper staff shows more complex chordal structures and single notes. The lower staff has a steady accompaniment. Dynamics *p* and *f* are used.

The fifth system of musical notation for the Scherzando section. The melodic lines in both staves continue with various rhythmic patterns. The upper staff includes many slurs and fingerings. The lower staff provides a consistent harmonic base. Dynamics *p* and *f* are indicated.

The sixth system of musical notation for the Scherzando section. This system concludes the piece with a final cadence. The upper staff has a series of chords and single notes, some marked with 'x'. The lower staff has a final accompaniment line. Dynamics *p* and *f* are used.



SECONDO.

First system of musical notation, featuring a grand staff with two staves. The key signature is two flats (B-flat and E-flat). The first staff begins with a forte (*f*) dynamic. The second staff begins with a piano (*p*) dynamic. The system concludes with a trill in the first staff.

Second system of musical notation, continuing the grand staff. It features a fortissimo (*ff*) dynamic marking in both staves. The system ends with a double bar line.

Third system of musical notation, marked *Giacoso.* and *mf*. The first staff contains a series of chords, while the second staff has a more melodic line. The system concludes with a double bar line.

Fourth system of musical notation, continuing the grand staff. It features a series of chords in the first staff and a melodic line in the second. The system ends with a double bar line.

Fifth system of musical notation, marked *TRIO.* and *Con allegrezza.* The first staff begins with a piano (*p*) dynamic, followed by a fortissimo (*f*) dynamic. The second staff has a piano (*p*) dynamic. The system includes various fingerings and articulations, ending with a double bar line.

Sixth system of musical notation, concluding the piece. It features a fortissimo (*f*) dynamic and a crescendo (*cres:*) marking. The system ends with a double bar line and the word *FINE.*



PRIMO.

The first system of musical notation for the PRIMO part. It consists of a grand staff with two staves. The music is in a key with two flats (B-flat and E-flat) and a common time signature. The first staff has a forte (f) dynamic marking. The second staff has a forte (f) dynamic marking. The system includes various musical notations such as eighth notes, sixteenth notes, and rests, with fingerings indicated by numbers 1 through 4.

The second system of musical notation for the PRIMO part. It consists of a grand staff with two staves. The music is in a key with two flats (B-flat and E-flat) and a common time signature. The first staff has a forte (ff) dynamic marking. The second staff has a forte (ff) dynamic marking. The system includes various musical notations such as eighth notes, sixteenth notes, and rests, with fingerings indicated by numbers 1 through 4. A section marked "Giacoso." begins in the second staff.

The third system of musical notation for the PRIMO part. It consists of a grand staff with two staves. The music is in a key with two flats (B-flat and E-flat) and a common time signature. The first staff has a forte (ff) dynamic marking. The second staff has a forte (ff) dynamic marking. The system includes various musical notations such as eighth notes, sixteenth notes, and rests, with fingerings indicated by numbers 1 through 4.

The fourth system of musical notation for the PRIMO part. It consists of a grand staff with two staves. The music is in a key with two flats (B-flat and E-flat) and a common time signature. The first staff has a forte (ff) dynamic marking. The second staff has a forte (ff) dynamic marking. The system includes various musical notations such as eighth notes, sixteenth notes, and rests, with fingerings indicated by numbers 1 through 4. A section marked "Con TRIO." begins in the second staff.

The fifth system of musical notation for the PRIMO part. It consists of a grand staff with two staves. The music is in a key with two flats (B-flat and E-flat) and a common time signature. The first staff has a forte (f) dynamic marking. The second staff has a forte (f) dynamic marking. The system includes various musical notations such as eighth notes, sixteenth notes, and rests, with fingerings indicated by numbers 1 through 4. A section marked "allegrezza." begins in the second staff.

The sixth system of musical notation for the PRIMO part. It consists of a grand staff with two staves. The music is in a key with two flats (B-flat and E-flat) and a common time signature. The first staff has a forte (f) dynamic marking. The second staff has a forte (f) dynamic marking. The system includes various musical notations such as eighth notes, sixteenth notes, and rests, with fingerings indicated by numbers 1 through 4. A section marked "FINE." begins in the second staff.



SECONDO.

*Con brio.*

Repeat Trio to Fine, then repeat from :S: to Trio.



PRIMO.

*Con brio.*

Repeat Trio to Fine, then repeat from 8a to Trio.



# CHICKADEE.

Poem by H. R. Dorr.

Music by E. R. Kroeger.

Moderato ♩ - 88.

Schnee liegt auf der gan - zen Erd',  
All the earth is wrapp'd in snow,

Ue - ber Ber - ge Eis - wind fährt, Durch die Thä - ler un - ver - wehrt Sausst..... der  
O'er the hills the cold winds blow, Through the val - leys, down be - low, Whirls..... the

Sturm. Je - des Bach - lein stil - le schweigt, Nicht ihr Säu - seln uns er - reicht,  
blast All the mountain brooks are still, Not a rip - ple from the hill,

The musical score is written for voice and piano. It features a key signature of one sharp (F#) and a 2/4 time signature. The tempo is marked 'Moderato' with a quarter note equal to 88 beats per minute. The score is divided into three systems, each with a vocal line and a piano accompaniment. The piano part includes fingerings and dynamics such as *mf* and *p*. The lyrics are in both German and English.



Weil sie al - le tief und seigt Sind ein - ge - fro'n. *Giacoso* Kom'mit mir, ge - hen wir  
 For each ti - ny mur'm'ring rill Is fro - zen fast Come with me to the tree  
 Con anima.

Hin zum Baum wo Ae - pfel hing? Fol - ge mir - ich mit dir - Wo im Sommer Vö - gel sing?  
 Where the apples used to hang; Follow me to the tree Where the birds of sum - mer sang;

Da ein lust'ger Bur'sche ist, Der den Sommer nicht ver - misst, Und mir zu - ruft spät und früh.  
 There's a hap - py fel - low there, For the cold he does not care, And he al - ways calls to me;

"Chick - a - dee! Chick - a - dee!" Und mir zu - ruft spät und früh: "Chick - a - dee!"  
*poco rit.* *f a tempo* *rit.*  
 Chick - a - dee Chick - a - dee!" And he al - ways calls to me "Chick - a - dee!"  
*p poco rit.* *f* *rit.* *a tempo.*



Lu . stig in . mer ist der Klei . ne Farb , roth , blau , gelb hat er kei . ne , Denn sein warmer  
rall.

He's a mer - ry lit - tle fel - low, Nei - ther red nor blue nor yel - low, For he wears a

Win . ter Ue . ber rock ist grau .....; Und sein Stimm'chen, wenn es klingt,  
en tan do a tempo.

win - ter ov - er coat of gray. .... And his cheer - y lit - tle voice

Mir das Herz vor Freu . de springt, Wenn er ru . fet spät und früh. Ruft mir zu:

Makes my hap - py heart re - joice, .... When he calls the live - long day, Calls to me:

"Chick . a . dee!" Wenn er ru . fet spät und früh: "Chick . a . dee!"  
rit.

"Chick . a . dee!" When he calls the live long day, .... "Chick . a . dee!"  
a tempo.



Von dem trock'nen Bau-me, sich, "Chick-a-dee! Chick-a-dee!" Dann springt er von

From the leaf-less ap-ple tree, "Chick-a-dee Chick-a-dee!" Then he hops from

Zweig zu Ast, Un-auf-hör-lich, oh-ne Rast, Mir zu-ru-fend spät und früh:

hough to twig, Tap-ping on each ti-ny sprig Call-ing hap-py-ly to me....

"Chick-a-dee"  
ad lib.

Lu-stig im-mer ist der Klei-ne Farb, roth, blau, gelb  
Giocoso.

"Chick-a-dee!" He's a mer-ry lit-tle fel-low, Nei-ther red nor

hat er kei-ne, Er der lust-ge Win-ter-vo-gel Chick-a-dee.

blue nor yel-low, He's the cheer-y bird of win-ter, Chick-a-dee.

Ped. \*



# Hark! Hark! the Lark

HORCH, HORCH, DIE LERCH

Poem by Shakespeare.

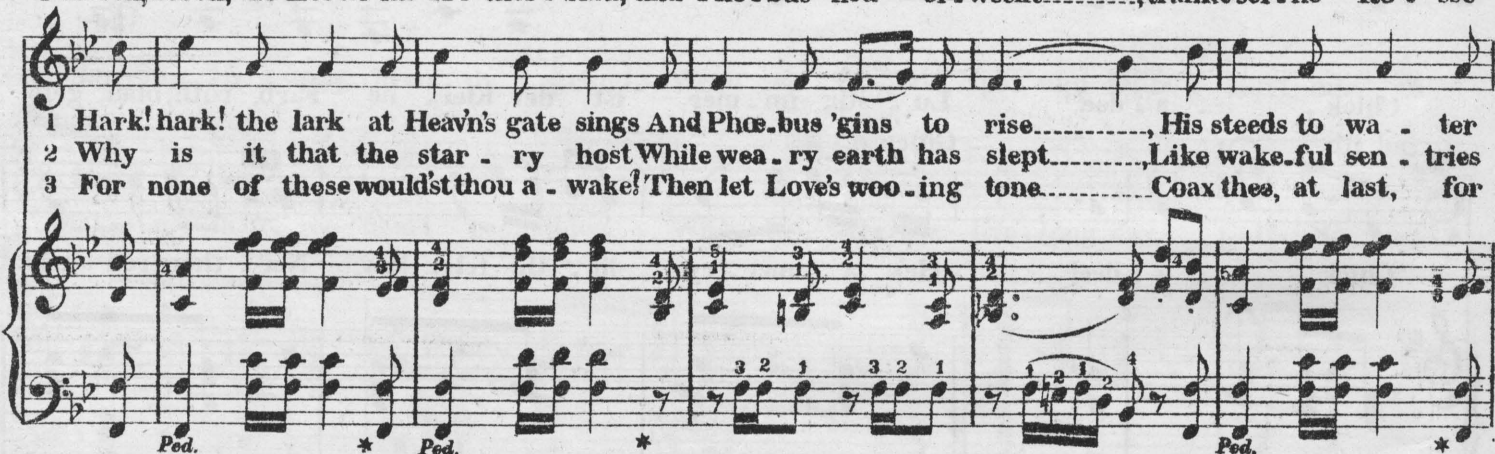
Allegretto. ♩ - 160

Serenade.

Franz Schubert.



3 Und wenn dich al . les das nicht weckt, so wer . de durch den Ton . . . . . der Min . ne zärt . lich  
2 Wenn schon die lie . be gan . ze Nacht der Ster . ne lich . tes Heer . . . . . hoch ü . ber dir in  
1 Horch, horch, die Lerch' im Ä . ther . blau, und Phö . bus neu er . weckt . . . . . trinkt sei . ne Ro . sse



1 Hark! hark! the lark at Heav'n's gate sings And Phœ . bus 'gins to rise . . . . . His steeds to wa . ter  
2 Why is it that the star . ry host While wea . ry earth has slept . . . . . Like wake . ful sen . tries  
3 For none of these wouldst thou a . wake! Then let Love's woo . ing tone . . . . . Coax thee, at last, for



3 auf . ge . neckt! O dann er . wachst du schon . . . . . O dann er . wachst du schon. Wie  
2 Wech . sel wacht, so hof . fen sie noch mehr . . . . . so hof . fen sie noch mehr, dass  
1 mit dem Thau, der Blumen . kel . che deckt . . . . . der Blu . men . kel . che deckt, Der

1 at those springs, On cha . li'd flow'rs that lies . . . . . On cha . li'd flow'rs that lies. And  
2 at their post, O'er thee their watch have kept . . . . . O'er thee their watch have kept! They  
3 Love's sweet sake, To rise, my queen, my own . . . . . To rise, my queen, my own! My



oft sie dich an's Fens-ter trieb, das weiss sie, drum steh' auf, und ha - be dei - nen  
auch dein Au - gen - stern sie grüsst. Er - wach! Sie war - ten drauf, weil du doch gar so  
Rin - gel - blu - me Knos - pe schleusst die gold - nen Äug - lein auf, mit al - lem, was da

wink - ing ma - ry - buds be - gin To ope their gold - en eyes, With ev' - ry thing that  
wait - ed bright - er orbs to greet, Thy love - ly, star - like eyes; They're wait - ing still, a -  
song has waked thee oft be - fore From dreams of Pa - ra - dise, To Love's true heav'n, Oh

*p*

Sän - ger lieb; du sü - sse Maid, steh' auf, und ha - be dei - nen Sän - ger lieb; du  
rei - zend bist; du sü - sse Maid, steh' auf, weil du doch gar so rei - zend bist; du  
rei - zend ist; du sü - sse Maid, steh' auf, mit al - lem, was da rei - zend ist, du

pret - ty bin My La - dy sweet, a - rise, With ev' - ry thing that pret - ty bin My  
wake, my sweet, My on - ly love, a - rise, They're wait - ing still, a - wake, my sweet, My  
then once more, In all thy beau - ty, rise, To Love true heav'n, Oh then once more, In

*Ped.* sü - sse Maid, steh' auf, *Ped.* steh' auf, *Ped.* steh' auf, *Ped.* du sü - sse Maid, steh' auf, *Ped.*  
*Ped.* sü - sse Maid, steh' auf, *Ped.* steh' auf, *Ped.* steh' auf, *Ped.* du sü - sse Maid, steh' auf, *Ped.*  
*Ped.* sü - sse Maid, steh' auf, *Ped.* steh' auf, *Ped.* steh' auf, *Ped.* du sü - sse Maid, steh' auf, *Ped.*

La - dy sweet a - rise! a - rise, a - rise, My La - dy sweet a -  
on - ly love a - rise! a - rise, a - rise, My on - ly love a -  
all thy beau - ty, rise! a - rise a - rise In all thy beau - ty

*f* *deces.* *cres.*

auf, steh' auf, steh' auf, du sü - sse Maid, steh' auf!  
auf, steh' auf, steh' auf, du sü - sse Maid, steh' auf!  
auf, steh' auf, steh' auf, du sü - sse Maid, steh' auf!

*f* *deces.* *cres.*

rise, a - rise, a - rise, My La - dy sweet a - rise!  
rise, a - rise, a - rise, My on - ly love a - rise!  
rise, a - rise, a - rise, In all thy beau - ty rise!

*f* *deces.* *cres.*



# SERENADE

(STÄNDCHEN.)

F. Schubert.

Moderato. ♩ - 80.

*pp*

2 Hört die Nach - ti - gal - len schla - gen! ach! sie fle - hen dich,  
1 Lei - se fle - hen mei - ne Lie - der durch die Nacht zu dir,

1 Thro' the leaves the night winds mov - ing, Mur - mur low and sweet,  
2 Moonlight on the earth is sleep - ing, Winds are rust - ling low,

*p*

2. Mit der Tö - ne süs - sen Kla - gen fle - hen sie für mich.  
1. In den stil - len Hain her - nie - der, Lieb - chen, komm zu mir.

1. To thy cham - ber win - dow ro - ving, Love hath led my feet.  
2. Where the dark - ling streams are creep - ing, Dear - est let us go!

*Ped.*



Sie ver . stehn des Bu . sens Seh . nen, kennen Lie . bes .  
Flüs . ternd schlan . ke Wip . fel rau . schen in des Mon . des

Si . lent pray'rs of bliss . ful feel . ing Link us, though a .  
All the stars keep watch in hea . ven, While I sing to

schmerz, kennen Lie . bes . schmerz, Rüh . ren mit den Sil . ber tö . nen  
Licht, in des Mon . des Licht, Des Ver . rä . thers feindlich Lau . schen,

part, Link us, though a . part, On the breath of mu . sic steal . ing  
thee, While I sing to thee; And the night for love was giv . en,

je . des wei . che Herz, je . des wei . che Herz.  
fürch . te, Hol . de, nicht, fürch . te, Hol . de, nicht.

To thy dream . ing heart. To thy dream . ing heart.  
Dearest, come to me, Dearest, come to me.



Lass auch dir die Brust be-we-gen,

Lieb-chen, hö-re mich!

Be-bend harr'ich

Sad-ly, in the for-est mourn-ing,

Wails the whippoorwill

And the heart for

die entge-gen,

Komm, be-glüc-ke mich!

Komm, beglüc-ke

thee is yearning

Bid it, love, be still.

Bid it, love, be

mich

Be-glüc-ke

mich!

still

Bid it, love,

be

still

decresc.

dim.



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Cincinnati, O., September, 10, 1882.

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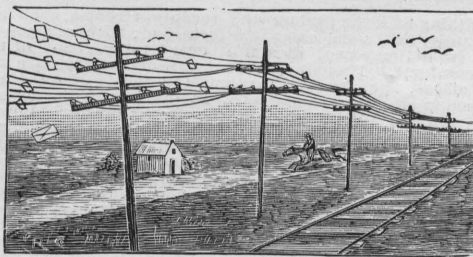
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## CORRESPONDENCE.

BOSTON.

Boston, Sept. 17, 1882.

Plenty of prospects, but no concerts. As the miners say, there are "good indications." It is probable that this season will be the most important one that Boston has ever seen. If the quantity of discord which precedes it is any indication, it will be enormous. Before every great musical season there is an amount of wrangling, just as there is an amount of tuning up in an orchestra before a concert.

The chief rows, as usual, center round the doings of the Boston Symphony Orchestra. This time, however, it has nothing to do with the musicians or the director; it is connected with the sale of tickets. After assuring the public that as far as possible, speculation should be checked, and that the "first come, first served" principle should be adopted, the persons who came to the box office thirtieth or fortieth in the line, found almost all the desirable seats sold. It seems that numerous seats had been reserved for friends, musicians and the press. Of course Mr. Higginson had a right to do this, as he annually sinks \$10,000 on the orchestra in an effort to educate the musical population of Boston. But this was a slight consolation to those who had sat up before the box office for a whole night, suffering great tribulations; for when they had waited there many hours, a stern policeman ordered them to "move on." The movement was taken *con dolore*. This opens up a fine question of law for concert goers to study. How long may a man legally remain standing before a ticket office? Will some musical Coke or Blackstone respond? The disappointed ones have adopted the English remedy, and have "written to the papers." I imagine that this tempest will not shake the calm of the protectorate of the Boston Symphony Orchestra. That organization is used to hot water, and is callous to anything under 500° Fahrenheit. The concerts will be good, and the holders of seats will be happy, and the malcontents will be forgotten. It is the way of the world.

There is another newspaper war being waged over a musical matter. Shall the Music Hall organ be sold? The directors say "Yes," and some of the old musical amateurs and workers, headed by Mr. F. H. Underwood, say "No." Two years ago I called attention to the fact (in the *Score*), that the organ was in bad condition, and was besides, a badly balanced concern. As was the case with Cassandra, my remarks were unheeded, although I repeated them at intervals. Now the case is altered, the old instrument takes up a great deal of room, and since the hall is resented, it does not hold quite as large an audience, and the stage is not large enough for the orchestra, and—there are numerous reasons why the organ should go. It is true now, even more than it was when I first reviewed the matter, that the organ is bad. Neglect and carelessness have made it worse. The mechanism is always out of order at one point or another. The pipes speak so slowly that the organist always is obliged to keep well ahead of the orchestra or chorus to balance matters. The pitch is never to be relied on, and while there is a profusion of solo stops there is a lack of the true mellow, diapason which is the essence of a dignified organ. Nevertheless, much of this can be overcome without removing the instrument. The case is beautiful, and is the finest object in Music Hall. There are also some stops in the swell and choir organ which are unexcelled in beauty, and much of the pedal, and some of the great organ could be retained. What would seem to be necessary, is the removal of the raspy and asthmatic high-pressure stops, and the substitution of something mellower and richer, and the addition of an entire new mechanism throughout. This would, I think, cost less than the purchase of a new organ, and would save the fine case, and also the sentimental memories clustering around the old instrument. In the great memorial history of Boston, in the chapter devoted to music, Mr. John L. Dwight speaks thus of the organ: 282.

"There was still wanting, to complete the Music Hall, especially for oratorios, that temple within temple, the great organ. For this, too, we are indebted to the indefatigable energy and zeal of Dr. Upham. It was years in process of construction, and then kept back by the dangers of transportation during the war. It was from the celebrated manufactory of Walcker & Son, at Ludwigsburg, near Stuttgart. Its four manuals and pedals command eighty-nine registers and 5,474 pipes, including three thirty-two foot stops. It was at that time by far the largest organ on this continent, and one of the three or four largest in the world. It was dedicated November 2, 1863, when an ode by Mrs. James T. Fields was recited by Miss Charlotte Cushman, followed by some of the noblest organ works of Bach, Handel, Palestrina, Mendelssohn, and Lefebure Wely, played by Messrs. J. K. Paine, G. W. Morgan, B. J. Lang, S. P. Tuckerman, Eugene Thayer, and J. H. Wilcox. Fortunately the return, shortly before this time, of Mr. Paine from his studies in Germany, full of the music and traditions of Sebastian Bach, brought that greatest of all organ music into frequent hearing through the medium of this new gigantic instrument, and his efforts found emulous and able seconding in several of the organists just named. It must be confessed, with some shame now, that those organ concerts for a year or two gave far more of the highest class of organ compositions than we have had a chance to hear more recently."

The excitement in Boston when the great organ was inaugurated, was intense. Artemus Ward, the first American humorist, was in the city soon after, and comically alludes to the fact that, mixed in with every welcome that he received, was the question, "Have you seen the big organ?" Mr. Dwight's remark concerning the lapse in organ matters is only too true. There is no city in America which cares less for organ music than Boston.

Let me close my letter with a word about the opening of the New England Conservatory of Music in its new quarters. I have never seen a music school so finely equipped, and I doubt if there is any. Everything seems contained within its walls. The vast dormitories, with neat and high-studded rooms; the

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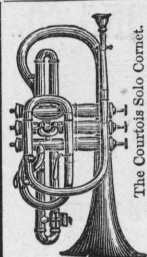
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COMES.

## WHO ARE THEY?

There is often a curiosity to know the real names of stage people. We find in the *Folio* the list which we publish below and which we have enlarged by the addition of a dozen names or more:

Alice Atherton is Mrs. Willie Edouin.  
Kate Bateman is Mrs. Crowe.  
Kittie Blanchard is Mrs. McKee Rank n.  
Maud Branscombe is Mrs. Stuart.  
Agnes Booth is Mrs. J. B. Booth. Formerly Agnes Perry.  
Courtney Barnes, daughter of Rose Eyttinge, now Mrs. John T. Raymond.  
Lawrence Barrett, real name Lawrence Brannigan. One meets this item continually. Mr. Barrett has denied it repeatedly.  
Oliver Doud Byron is Oliver B. Doud.  
Mrs. Benjamin F. Butler was Miss Sarah Hildreth.  
Kate Claxton, formerly Mrs. Dore Lyon, now Mrs. Charles Severson.  
Mrs. F. S. Chanfrau, formerly Henrietta Baker.  
Katherine Corcoran is Mrs. James A. Hearne.  
Sidney Cowell is Mrs. George Giddons.  
Alice Dunning is Mrs. Horace W. Lingard.  
Fanny Davenport is Mrs. Edwin Price.  
Mrs. John Drew was once the wife of John Mossop; her maiden name was Louisa Lane.  
Leona Dare is Bridget McCarthy.  
Mlle Mariana Dufray is Mary Ann Duffy.  
Ninon Duclos is Bridget O'Brien.  
Mrs. E. L. Davenport was Fanny Vining.  
Effie Elster is Mrs. Frank Weston.  
Rose Eyttinge was formerly Mrs. G. H. Butler; now Mrs. Cyril Searle.  
Mrs. W. J. Florence's maiden name was Malvina Pray, and she is a sister of Mrs. Barney Williams. They were formerly known as the Pray sisters, danseuses. Mrs. Florence was Mrs. Little before she married Billy Florence.  
Barry Williams was Barney O'Flaherty.  
Lizzie Harold was Mrs. McCaul, and now is Mrs. W. J. Comley.  
Cath. rine Lewis is Mrs. Arfwedson.  
Jeffries Lewis is Mrs. Mantland.  
Lottie is Miss Charlotte Crabtree.  
Jennie Lind is Mrs. Goldschmidt.  
Dickie Lingard's real name was Harriet Sarah Dunning; she is now Mrs. D. Dalziel.  
Olive Logan is Mrs. Wirt Sikes.  
Celia Logan is Mrs. Connelly.  
Eliza Logan was Mrs. George Wood.  
Mrs. F. W. Lander was Jean Margaret Davenport.  
Mrs. Frank Lawlor was Josie Mansfield.  
Clara Morris is Mrs. Frederick Harriott.  
Maggie Mitchell is Mrs. Henry T. Paddock.  
Emily Melville's right name was Jones; she is now Mrs. Thomas Derby.  
Pauline Markham's right name was Margaret Hall; she is now Mrs. McMahon.  
Nellie McHenry is Mrs. John Webster.  
Mad. Modjeska is the Countess Bozenta.  
Fanny Morant is Mrs. Charles Smith.  
Anna Cora Mowatt was Mrs. W. F. Ritchie.  
Josie Orton is Mrs. B. E. Wolf.  
Minnie Palmer is Mrs. John Rogers.  
Lillie Post is Mrs. Frank Blair.  
Marie Roze is Mrs. Henry Mapleson.  
Betty Rigi is Mrs. Whitney.  
Eme Roseau is Miss Emeline Reed.  
Adelaide Ristori is Marchioness del Grillo.  
Rachel, the great French tragedienne, was Elizabeth Rachel Felix.  
John T. Raymond's real name was John O'Brien until the law permitted him to adopt his stage name.  
Stuart Robson's real name was Harry Stewart.  
Zelda Seguin's maiden name was Ze da Harrison; she is now Mrs. Wallace.  
Mrs. Scott Siddons' real name is Mrs. Canter. It appears that her husband's father objected to having his name used on the stage, so her husband adopted the maiden name of his mother, Scott, by law; but Miss Siddons objected to giving up her name, and the matter was compromised by both assuming the name of Scott-Siddons.  
Eliza Weathersby is Mrs. N. C. Goodwin.  
Marie Wainwright is Mrs. Louis James.  
Jeannie Winston is Mrs. A. H. Bell.  
Ostava Torriani is Ostava Torngust.  
Emma Albani was Marie Emma Lajeunesse, now Mrs. Ernest Gye.  
Christine Nilsson is Madame Rouzeaud.  
Pauline Lucca is, or was, Baroness Rahden.  
Carlotta Patti is Madame de Munck.  
Adeline Patti is Marquise de Caux.  
Louise Lester is (divorced) Mrs. Belle Davis.  
Signora Nordica is Miss Lilian Norton.  
Marie Litta's maiden name was von Elsner; she is now Mrs. Cleveland.  
Annie Louise Cary is now Mrs. Raymond.  
Fraulein van Arnheim is Miss Kate L. James.  
Berta Ricci is Miss Bertha Schumacker.  
Signor Perugini is Mr. Chatterton.  
Signor Nicolini is Monsieur Nicolas.

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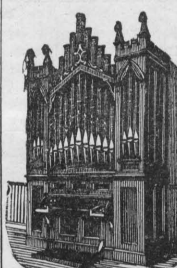
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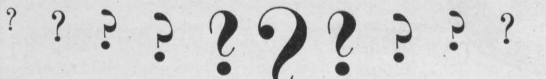
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"BELLA," *Napa City, Cal.*, writes:

Editor KUNKEL'S MUSICAL REVIEW.—"Teachers feel 'hot' on the subject of 'American and European Fingering.' What is your opinion? I maintain it is better either to begin one or the other, and after a couple of terms, give finger exercises, and a piece once in a while."

As there are good compositions published with American fingering, it is well that it should be understood, and the system you propose is, doubtless, a good one to accomplish the end. American fingering is, however, doomed, not because it is not quite as good as the other, but because not only are foreign editions, which are extensively imported, fingered by the other system, but also because it is now all but universally adopted by the principal publishers of the United States, at least for the better class of their publications.

**PERTINENT AND IMPERTINENT.**

Is it true that buck beer was so named in honor of Dudley Buck?

Why should not the choral societies throughout the country put in immediate rehearsal, Gounod's "Redemption?"

Why not give Boston the organ now in the Mercantile Hall, St. Louis, in order that they may see that the West can beat the East in bad organs?

Did Potter, of the New York *Herald*, feel complimented at being kicked out of the Bayreuth Theatre by the "pure fool" minions of the only greatest Wagner?

When *Musical People* speaks of its regret at the troubles of *Music and Drama*, is it not really more anxious to make those difficulties known than to express its sympathy?

Why is it that, though so glib on other subjects, when you ask him about that pocket-book, once one of his favorite topics, Brother Welles is "deaf and dumb and can't talk?"

Ditson's *Musical Record* used to be a readable paper. Is it not about time for its editor to return from his summer vacation, and resume the chair which the printer's devil seems to have occupied for several months?

**BOOK REVIEW.**

THE AMERICAN MUSICAL DIRECTORY. Andrew Boyd.

Incorrect, unreliable, and utterly worthless for the purposes for which it is intended. People who have been dead ten years appear as dealers, others appear as such who have been out of business for an equally long time; names are misspelt, addresses wrongly given, etc.

A NATIONAL SCHOOL FOR THE PIANO FORTE, by W. F. Sudds. St. Louis: A. Shattinger.

Teachers are not agreed as to the advisability of using "schools" for the piano, many preferring to select such exercises as may appear to be needed for their pupils, from the writings of different authors. For those who prefer a curriculum of studies already marked out for them, this work will be found complete and thorough. It has some features not found in other "schools," among them a series of written exercises, which will commend it to thoughtful teachers. The biographical dictionary at the end of the volume is, however, a dismal allure. It also presents the author in a ridiculous light, for he modestly says of himself that "he is a prolific and talented composer, with great fertility of invention, and one of the few able to live on the income from his works;" also, that he "is best known by his remarkably graceful and melodious piano pieces, in which class of composition he is said to be the most successful in America, at least since Gottschalk." After such an exhibition of frothy nonsense, Sudds is entitled to be called soap-suds. The "school" is one which we can honestly commend to the favorable attention of teachers for its excellences far outnumber its defects.

"Dot was a mean man which went shoost now der door oud," said Mose Fuhrman to a friend who dropped into his store.

"Why so?" inquired the friend.

"He inshult me mit my own store."

"Well, what did he say?"

"He says dot bile of bants ud make good milluck strainers mit a geese factory."

"Why didn't you talk back to him?"

"Vy didn't I? Bed your poots I did."

"What did you say?"

"Vat did I say?" "I doid him to come to hell."

ESTABLISHED 1850.

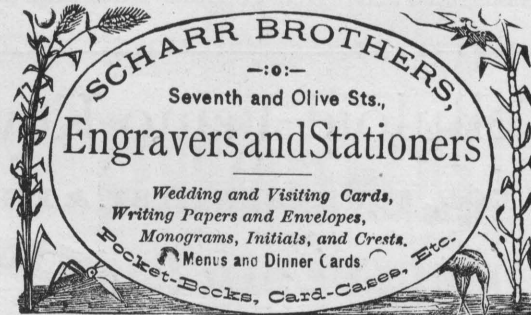
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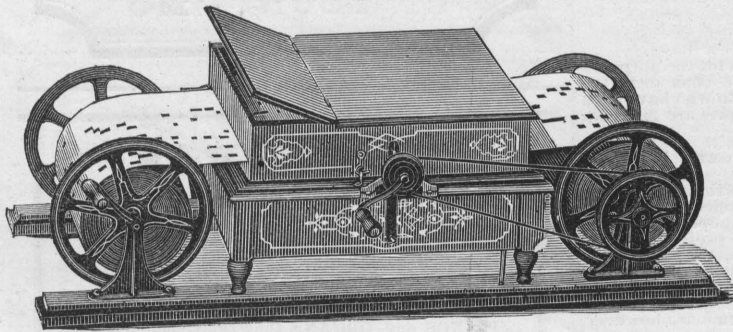
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**WHAT THEY SAY OF OUR METRONOME.**

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May 27th, 1882.

Messrs. Kunkel Bros., St. Louis:

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Pocket Metronome and find it all you claim, and more. It is  
mathematically accurate, remarkably simple, and its small  
size and weight make of it a little jewel.

WILLIAM SIEBERT.

From CARLYLE PETERSILEA, the great pianist and prin-  
cipal of the Petersilea Academy of Music, Elocution, and Lan-  
guages:

BOSTON, June 17, 1882.

MESSRS. KUNKEL:—I have given your Pocket Metronome  
careful consideration, and I warmly recommend it. The sim-  
ple and beautiful philosophical principle upon which its action  
is based necessarily makes it accurate. As the Metronome  
should be used only to indicate the general tempo, your Pocket  
Metronome answers fully all purposes of a Metronome.

Respectfully, CARLYLE PETERSILEA.

From L. C. ELSON, Boston's most renowned critic, author of  
"Curiosities of Music," "Home and School Songs," editor of  
*The Score*, *Musical Herald*, etc.:

ROCKLAND, ME.

MR. I. D. FOULON:—Dear Confrere:—Allow me to give you  
heartily thanks for the excellent portable Metronome which  
Kunkel Bros. have sent me through you. It is of course an  
application of the old French invention (*Etienne Loulie et al.*,  
last century), but while their discovery was impracticable be-  
cause of its awkward shape, etc., this arrangement makes it  
of real assistance to every musician, and will probably make  
it universally useful. It certainly is accurate and its principle  
scientific. Yours, sincerely, LOUIS C. ELSON.

From the author of "Vita," "Love's Rejoicing, etc."

To Messrs. Kunkel Bros.:

GENTLEMEN—I find your Metronome very simple, both in  
its construction and in its application—an absolutely correct  
indicator of measured movements. It is apparently phenome-  
nal, that at the very first instant when set in motion the cor-  
rect movement is indicated and regularly kept up until at  
rest, yet this regular motion is based upon and consistent with  
the great law of nature called gravity; the graduated scale for  
such regular movements has been carefully computed from  
absolute time. In the two lies the perfection of this little  
time-keeper, which, in my opinion, can not be improved upon.  
It is an indispensable pocket reference for the observance of  
correct measured time for the performance of music, instru-  
mental or vocal, as well as to guide the measured step of the  
soldier in his drill. Very respectfully yours,

ENG. VOERSTER, M. D.

PROF. A. J. WILKINS, the eminent teacher of Bridgeport,  
Ct., wrote us in date of June 20, as follows:

I tried your Metronome with my Maelzel, and I thought that  
from 126 to 160 it was not as accurate as the rest of it which  
seems perfectly so. It is certainly a very handy thing for a  
musician to have in his pocket.

I like your REVIEW extremely well. It is well worth the  
money without any premium. It is the best publication of  
the kind I have ever seen, and I hope it will continue to be.  
Every one I have shown it to agrees with me.

Yours, truly, A. J. WILKINS.

To this we replied, asking him to test the two Metronomes  
by the watch, and report, prophesying that he would then  
have a Maelzel's Metronome for sale cheap. We have just re-  
ceived the following answer:

I have tested the Metronomes by the watch and find that my  
Maelzel is faulty and yours correct. I therefore take back all I  
have said and acknowledge yours to be perfect. I am more  
pleased with it every day.

Yours, truly, A. J. WILKINS.

BRIDGEPORT, Ct., June 27, 1882.

KUNKEL BROS.—GENTLEMEN: Your Metronome, identical  
in its time-arrangement with that of Maelzel and others, is a  
valuable adjunct to the correct interpretation of musical  
works of any kind. I have therefore adopted it for the instru-  
mental and vocal lessons in the "Musical Instructor." Its  
superior correctness makes it preferable to any other.

Very truly yours, ROBERT GOLDBECK.

July 28, 1882.

CHICAGO, June 25, 1882.

MESSRS. KUNKEL BROS., St. Louis, Mo.:

GENTLEMEN—The Pocket Metronome sent me is quite an in-  
genious invention, and after a thorough trial, I find it equal to  
any made, and much more convenient. Every music teacher  
should procure one. Yours truly, GEO. SCHLEIFFARTH.

Author of "Careless Elegance," "Come Again, Days of  
Bliss," "Who Will Buy My Roses Red," etc.

UTICA, July 21, 1882.

Messrs. Kunkel Bros.:

GENTLEMEN—The Pocket Metronome received—is a perfect  
gem. Having tested it, I can say that it is as exact mathemati-  
cally as the Maelzel Metronome and less liable to get out of  
repair. Its adoption ought to become universal.

Yours, truly, G. ELMER JONES.

Teacher of Music, and Organist St. Luke's Memorial Church.

**A WAR RELIC.**

In a very full report recently published in the *Philadelphia  
Ledger*, reference is made to the case of George I. Graham, a  
prominent politician and active journalist (connected with the  
*Philadelphia Sunday Mirror*), who by using the great German  
remedy, St. Jacobs Oil, was cured of a troublesome case of  
rheumatism, contracted during the war. He closes his state-  
ment with—"to those who are afflicted with that complaint, it  
is worth its weight in gold."—*St. Louis Globe-Democrat*.



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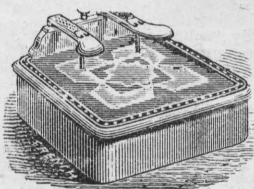
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## GOUNOD'S "REDEMPTION."

WHAT in the "Redemption" one more work has been added to those "which the world will not willingly let die," seems to be beyond doubt. Händel's operas are forgotten, his oratorios survive—and whether future generations hear Gounod's operas or not, they will doubtless delight in the music of this latest master-piece. It may not be music "of the future," but it is music for the future as well as for the present. We append a short notice of the rendering of this composition at the late Birmingham Festival, which is borrowed from the *London Graphic*:

"The new and long-expected oratorio, from the pen of the French composer most in vogue at the actual period, was heard with sustained attention and interest from beginning to end. About the plan and character of this remarkable composition our readers have been amply informed. We may add, however, that the form is not merely novel, but thoroughly justified by a success as unquestionable as was the fair reward of a work so earnestly contemplated and laboriously developed. M. Gounod has altogether eschewed the traditional groove, emancipating himself boldly, as Wagner has done—and, it must be admitted, with a voice more purely and continuously melodious—from all previous so-called restrictions. He has succeeded in proportion, and we are greatly mistaken if, for a considerable period at least, "The Redemption" is not destined to become, in a "popular" sense, the new oratorio of our time. It possesses all the qualities requisite to invite and flatter a growing prevalent taste which accepts new dispositions of things artistic, no matter in what form presented; but, happily, the admired French musician, who has carved out for himself a niche in the hearts of our countrymen, and more especially of our countrywomen, presents these in a manner so seductive as to be little short of irresistible. For the religiously inclined the way in which he has treated the theme of "The Redemption" will offer peculiar fascination. M. Gounod has treated the theme in an entirely independent manner. Even in his illustration of Chaos, which opens the prologue to his "Trilogy" (in itself treating of Calvary, the Resurrection, Ascension, and Pentecost—which, with equal propriety, may be regarded as an epilogue), he has judiciously avoided all traceable reference to Haydn's conception of the same theme; while in the description of darkness, which he leaves the orchestra to illustrate with chromatic perseverance, he has steered clear of the famous passage in Händel's "Israel" no less judiciously, where the miracles preceding the "Exodus" are set forth. In short, M. Gounod, in the plan and development of his oratorio, speaks for himself; and this, enhanced by the abundant melody and rich harmonic treatment that distinguished it from end to end, invests the whole composition with a sustained tone of originality, telling its own tale in a way not easy to misconstrue. More than this we are not inclined to say after a single hearing; but less would have been unjust towards a production the merits of which are self-evident. We may add, however, that Gounod, after the Wagner fashion, has a *Leit-motiv*, "typical of the Redeemer, God and Man," which occurs at frequent intervals, and once heard will be difficult to banish from the memory. That the performance generally was more than satisfactory to the composer he himself has candidly admitted, and we may say with deference that had it been otherwise he must indeed be difficult to please. There was no applause during the performance, but at the conclusion a most cordial recognition of the pleasure it had given came from an audience that filled the vast hall to its extremities.

A BANKER is not always musical, but he possesses considerable skill in detecting false notes.

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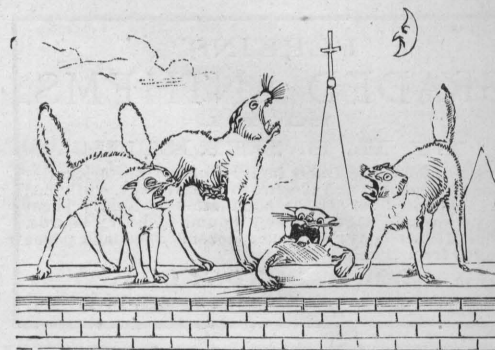
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#### COMICAL CHORDS.

##### HE POPPED.

While they sat before the fire,  
Nothing more did he desire  
Than to get a little higher,  
If he could;  
And his heart beat higher and higher,  
And her look grew shyer and shyer,  
When he sidled up close by her,  
As he should.

Then he ventured to inquire  
If her sister, Jane Mariar,  
And her mother and her sire  
Were quite well;  
And from time to time he'd eye her,  
As though he would like to buy her,  
And his bashfulness was dire,  
For a spell.

Then his husky throat grew dryer  
When he told her that the 'Squire  
To himself would gladly tie her,  
If she would;  
Might he now go ask her sire?  
And he thought he would expire,  
When she said, to his desire,  
That he could.

DON'T complain over misfortunes. If you ask, why not, the question echoes the answer, whine not.

A FASHION writer says: "Short skirts are *de rigueur* for dancing." By this a girl will know how to rigueur herself for a ball.

"WHAT makes the sea salty?" asked Johnny's teacher. "Because there are so many salt fish in it, ma'am," said Johnny.

"MISMATCHED stockings are to be the fashion," sighed Mary Jane; "how I wish I was miss-mated!" She didn't tell Dickey this one.

A GREAT many young ladies are taking lessons upon the violin. One of them recently remarked she wanted to learn just how to handle the beau.

YOUNG LADY—"And who comes after Esther?" (Pause). "Is it Job?" Pupil—"No, miss; Billy Piper's big brother—I see him a Sunday."

IN the case of a Kansas man being struck by lightning, the coroner returned a verdict: "He was killed by the Lord, but the Lord is all right."

HERE is a single German word; take a breath before you begin it: *Vierwaldstatterseesalonschraubendampferactienkonkurrenzgesellschaftsbureau*.

SOJOURNER TRUTH, who is at least 108 years old, lectured in Decatur, Mich., last week. There is no instance on record of a woman becoming too old to lecture.

THE census shows that the number of persons in a family in the United States is a small fraction over five. In some families we know the husband is the small fraction over.

TWO BROTHERS named Morris have been arrested in New York for stabbing an amateur musician. Self-protection doesn't seem to be any excuse for a man in New York.

WHEN the Zulu king visited London he sat in the prime minister's chair and would not move until he was told to Cete-wayo, says the *Somerville Journal*. Is the editor still alive?

"MAMMA, where do the cows get their milk?" inquired Willie. "Where do you get your tears, my son?" "Mamma, do the cows have to be spanked?" thoughtfully inquired Willie.

VISITOR (endeavoring to impart information to a young mind)—"The little bird in the cage belongs to the finch family, and—" Three-year old listener—"No it don't. It belongs to me."

AUSTIN, Texas, has a female deputy sheriff, and when she tells a man she has an attachment for him, he don't know whether to blush and try to look sweet, or to light out for the woods.

"My teeth are full of sand," said the fairest bather in the surf. "All right, hand them out," said an admirer, "and I'll rinse them for you. And now she regards him only as a brother.

A YOUNG man in a train was making fun of a lady's hat to an elderly gentleman in the seat with him. "Yes," said his seat mate, "that is my wife; and I told her if she wore that bonnet that some fool would make fun of it."

"PRAY, Mr. Lecturer," asked a lady, "what is a paraphrase?" "Madam, it is simply a circumlocutory and piconastic cycle of oratorical sonorosity, circumscribing an atom of ideality, lost in verbal profundity." "Thank you, sir."

THE motto for the week on a little girl's Sunday-school card was, "Get thee behind me, Satan." There were gooseberries in the garden, but she was forbidden to pluck them. Pluck them she did. "Why didn't you," asked her mother, "when you were tempted to touch them, say, 'Get thee behind me, Satan?'" "I did," she said, earnestly, "and he got behind me, and pushed me into the bush."

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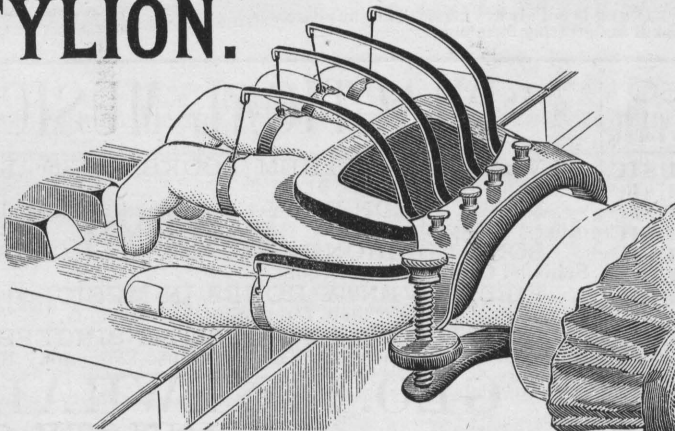
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ATLANTA, GA., 27 Whitehall Street,  
Or at DEFIANCE, OHIO.

A SUNDAY-SCHOOL teacher asked a pupil how many sacraments there were. "There ain't any more left." "What do you mean?" "Well, I heard that our sick neighbor received the last sacrament yesterday; so there can't be any left over." —Anon.

SOMETHING awful will happen to the bad boy whose sister Minnie was the young preacher's sweetheart. He pinned up a piece of paper in the parlor, wrote "Minnie, Minnie, tickle the parson!" on it, and then wanted to know if she had "seen the handwriting on the wall."

A SCHOOLMISTRESS, while taking down the names and ages of her pupils and of their parents at the beginning of the term, asked one little fellow: "What's your father's name?" "Oh, you needn't take down his name. He don't come to school. Ma says he never had brains anyhow."

AN Arkansaw editor, in retiring from the editorial control of a newspaper, said: "It is with a feeling of sadness that we retire from the active control of this paper; but we leave our journal with a gentleman who is abler than we are, financially, to handle it. This gentleman is well known in this community. He is the sheriff."

"Do you think, mamma," said a little one, "that Uncle Reuben is a good man?" "Why, my child, he is the best of all my brothers, and an excellent man." "And will he go to heaven?" "I think so, my child. Why do you ask?" "Oh, nothing, much," replied the child, awaking from a sort of reverie; "I was thinking what a homely angel he'd make, that's all."

JUST down the intervale, where the brakeferns grow rank, she placed her easel and sat down by it, sketching from nature. "Please, ma'am, is that me you're drawing milking that cow in the picture?" "Why, yes, my little man; but I didn't know you were looking." "Coz, if it's me," continued the boy, unmindful of the artist's confusion, "you've put me on the wrong side of the cow, and I'll get kicked way off the lot."

A LADY had in her employ an excellent girl who had one fault. Her face was always in a smudge. Mrs. — tried to tell her to wash her face without offending her, and at last resorted to strategy. "Do you know, Bridget," she said in a confidential manner, "that if you wash the face every day in hot soapy water it will make you beautiful?" "Will it?" answered the wily Bridget. "Sure it's a wonder ye never tried it, ma'am."

THEY were raised in Austin, but she did not know much about gardening; at the same time she did not care to expose her ignorance to her husband. They had only been married a short time when he said: "I notice the asparagus is about ripe—don't you want to go out in the garden and get some?" She replied—"I'll tell you what we will do. We will go out together. You climb up and shake the tree, and I'll catch them in my apron as they fall." —Siftings.

ONE fine day, as an eminent advocate was arguing a most intricate and tiresome case before the Court of Appeals, he noticed that one of the judges was sound asleep, and stopped short. "Pray continue, Brother X," said the Chief Justice benevolently. "Thank your Honor, but I do not mean to finish my argument until your colleague has awakened up." "As you please," replied the Chief Justice, "but I fancy my colleague does not mean to wake up until you have finished your argument."

No, Impudence, you shan't have one.  
How many times must I refuse?  
Away!

I say!  
Or else you'll sure my friendship lose.  
I can not bear such forward fun,  
So quick, be gone! if not I'll run.  
Why, now I'll have to be severe—  
No, not a kiss to you I'll give.

Take care!  
I swear  
I'll tell papa, as sure as I live,  
I never saw a man so queer!  
But—are you sure there's no one near?

### THE NEW ENGLAND CONSERVATORY.

WHEN the St. James Hotel building was first talked of as the future quarters of the New England Conservatory of Music, says the *Boston Times*, many of our best financial men predicted that it would prove a "white elephant," if attempted, but it is no longer a project, it is a substantial and solid reality. Mainly through the perseverance and clear sighted brain work of its founder, Dr. Eben Tourjee, who deserves the sympathy and support of the public, as he is a genuine public benefactor. We ought to take great pride in having in the city of Boston the largest music school in the world. Fifteen hundred pupils are already registered, and it can not prove otherwise than a success, both financially and musically. An ordinary observer can see this at a glance in passing through the well filled and well furnished rooms. One new feature added to this institution, is a school for instruction in piano tuning, regulating, etc., in which the celebrate "Chas. E. Rogers" patent upright pianos are used, as no other piano would begin to stand the constant strain and wear of putting the piano out of tune every hour, in order to give the student a practical experience in putting it in tune again. It is claimed that one of these pianos has been through this process over 3,000 times without injury. These pianos are also used in the private rooms of pupils (for practice), and in class rooms. The fact of their using these pianos, which are very expensive, shows that they intend that the pupils shall have good tools to work with. The students say that the table board and all accommodations are first-class, but that the rules are very strict.



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**MAJOR AND MINOR.**

BLIND TOM is to appear in public as a flutist.

PHIL BRANSON has joined the Ford Opera Company.

Mlle. GRISWOLD and Anna de Belocca will sing in the Italian Opera at Nice next season.

LECOCQ has composed the music of a new comic opera, *Le Cœur et la Main*, book by Nutter and Beaumont.

Mlle. EMMA JUCH is on her way to this country, and will be a member of Col. M. pleson's operatic company the coming season.

A MONUMENT was recently erected to Rouget de Lisle, author of "*La Marseillaise*," at his birthplace, Lons-le-Saulnier, France.

THE Toronto, Canada, Choral Society is rehearsing Gounod's "*Redemption*." Will the "Canucks" get ahead of the "Yanks?"

Mlle. PAOLA ROSSINI is dangerous. A waiter who brought her supper to her room in New York dropped dead at her feet. Waiters, beware!

CARL KLINDWORTH, the pianist, has left Moscow and joined the professional staff at the Neue Academie der Tonkunst (Kullak's) Berlin.

GERSTER, Aimée, and Campanini, who were announced as coming to this country this season, will remain on the other side of the big fish-pon.

THE first performance in London of "*The Redemption*" will take place at Albert Hall on November 1, with Mme. Albani and the Birmingham cast. M. Gounod will conduct.

THE organization of the Philadelphia Music Festival Association has been completed and a \$30,000 guarantee fund subscribed for a festival in April next, under the direction of W. U. Gilchrist.

MISS EMMA THURSBY, after a triumphal tour of Europe, has returned to this country, and will give a series of concerts under the management of that genial and gentlemanly manager and musician, Maurice Strakosch.

MR. E. C. WOODMAN, of the Briggs Piano Company, called at the office of the REVIEW a few days since. He reports the trade of his house rapidly increasing. A solid reputation built on solid goods is what the Briggs Piano Company are working for and rapidly gaining.

MR. GEORGE T. BULLING, well and favorably known as a writer on musical topics and a teacher of experience has established at 15 East 14th street, New York, the "New York Music School." To those who desire it, he undertakes to give lessons by mail in piano, voice and harmony.

THE editor of KUNKEL'S MUSICAL REVIEW has been nominated by the Republican City Convention for Prosecuting Attorney. Whether elected or defeated, he expects to remain at his post as editor. His friends need not, therefore (as some have threatened), vote against him in order to keep him in the editorial chair.

MISS LINA ANTON, the pianist, carried off the first prize for swimming at the St. Louis Natatorium, and is now alone entitled in consequence thereof to the proud title of *Stock-fisch pianist* invented by her father last winter, and kindly conferred by himself and the stock yards reporter of the *Republican*, upon a well known St. Louis artist.

THE delay in our appearance is largely due to the time it takes the elevator of the Times Printing House to go from the ground floor to the fourth story. We have suggested to the proprietors (and we think they will adopt our suggestion) to add a sleeping-car attachment to the machine, so that we can start at night and get to the fourth story with our copy by the next morning. This will save us much valuable time.

N. LEBRUN and E. BOULANGER have patented an improvement in drums, which, connoisseurs say must be universally adopted. The invention permits each head of the drum to be tightened independently of the other. By this contrivance, the batter head can be drawn as tight, and the snare head left as loose as desired, an advantage which drummers recognize as soon as it is mentioned. The specimen drum now at Lebrun's is certainly remarkable for tone.

HULBERT BROS., of St. Louis, have been advertising and selling a so-called "gold string" piano, which seems to be an infringement on the patents of the Schomacker Piano Company. Some correspondence which has passed between the parties, and which has been published in the *American Art Journal*, would give the impression, at first sight, that "one was afraid and the other daren't." The fact is probably, however, that the infringers feel that the smallness of their business makes them relatively safe from prosecution at the hands of the Schomacker Company.

A CURIOUS chapter might be written on what suggested celebrated books, and an item in it should be "What led to Moore's Irish Melodies coming into being." The well-to-do parents of James Power, of the ancient borough of Galway, apprenticed the boy to a pewterer there. The bugler of a regiment needed repairs to his bugle. Power cleverly made them. This gained him a garrison reputation which ultimately led to his starting as a musical instrument maker in Dublin, where he became acquainted with Moore, and after publishing a few songs for him, contracted for a set of twelve, adapted to Irish melodies by Sir John Stevenson.—*Visitor*.



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## SPECIALTIES!

The *Musical Critic and Trade Review* says: "KUNKEL'S MUSICAL REVIEW should be guided by an old-established journalistic custom, which requires every newspaper, no matter what its pretensions are, to give credit to whatever paper it may copy or reprint an article from. In its issue of September, Kunkel takes a paragraph from the *Musical Critic and Trade Review*, puts it bodily into its own columns, and does not even hint from where it received that part of its stock in trade for that issue." We do not know to what paragraph Brother Welles alludes. If we did quote and fail to give credit, it was unintentional. We should consider it an aggravated crime to steal from the poor.

A CORRESPONDENT from Illinois, writes us as follows: "May I suggest, that you would give a word, in the REVIEW, about the number of lessons pupils generally should take in a week. There are some persons who imagine one is sufficient, while we know a pupil should see the teacher oftener."

With only one a week, pupils will get into bad habits and make mistakes, which will take another week or more to rid themselves of. We would be thankful to hear from you on the subject."

We do not know that we could add anything to our correspondent's statement. We must say, however, that we endorse it without reserve, at least as to all but the most advanced pupils.

MESSRS. STORY AND CAMP had the finest display of pianos at the St. Louis Fair. Mr. Shattinger, as usual, took the premium offered, which was for the best display of musical instruments of all kinds. J. L. Peters was there with the Chase piano and his "Musical Magazine," and made a handsome display. Moxter & Bahnsen were on hand with specimens of their different pianos; their display attracted considerable attention. Some of St. Louis' best known dealers were conspicuous by their absence, among them N. Lebrun, Balmer & Weber, Read and Thompson and J. A. Kieselhorst. No regular concerts or recitals were given, but the indiscriminate banging and grinding of former years was again heard all over "Mechanical Hall."

THE Strakosch Grand English Opera Company, whose principal artists are: Mrs. Zelda Seguin Wallace, Miss Letitia L. Fritch, Miss Carrie Hunking, Mr. Geo. Traverter, Mr. A. Montegriffo, Mr. Geo. Sweet, Mr. Lythgow James, Mr. Vincent Hogan, Mr. Edward Connell, and Mr. Willet Seaman, will play for one week, beginning October 23d, at the Olympic Theater. The repertoire will be: "The Bohemian Girl," "Fatinitza," "Carmen," "Fra Diavolo," "Lucia di Lammermoor." Mrs. Seguin will be remembered as for several seasons the one redeeming feature of the Abbott troupe, and a first-class artist. Miss Fritch is a St. Louis girl, whom we have never seen in opera, but who has made a success in past seasons on the concert platform, and who deserves, and will get, a welcome worthy of what she has accomplished. Mr. Geo. Sweet was with the troupe last year, and proved himself a genuine artist. The many friends he made in St. Louis will be glad to see and hear him again. We bespeak for the still young veteran impressario Strakosch a liberal patronage.

THE Russian composer, P. Tchaikovsky, has written a new overture, "The Year 1812," which is said to surpass all his previous works. It was in 1812 that the Russians rallied to the defense of their country against Napoleon and the Grand Army. In commemoration of that event the grand Cathedral of Christ the Saviour was erected in Moscow, which took fifty years in building. Tchaikovsky prepared his overture specially for the consecration of this cathedral. Recently, at the Moscow Industrial Exhibition, "The Year 1812" was performed for the first time, and the Muscovites were wild about it. The overture is composed exclusively of Russian national airs. It begins with a grand church hymn, "God Save Thy People," and embraces a number of soldier songs of 1812. Then follows "The Battle," with the ringing of bells, the beating of drums, the shouting of the combatants, and the groans of the wounded and dying, after which the noise of battle dies away, and the clergy lead the Russian people in a grand thanksgiving hymn. Several Russian and Slav marches are also effectively rendered. The overture ends with the Russian national hymn, "God Save the Czar."

THIS from the Boston *Leader*: "On the 22d of July the many friends of Mr. Charles Kunkel, of the St. Louis music publishing firm of Kunkel Bros., took possession of his residence and gave him one of the jiliest impromptu birthday parties ever enjoyed by a similar party of raiders. We are not informed as to Mr. Kunkel's age. If we may judge by his success in business, in which long experience must have played a part, he is a veteran in years. If we are to judge by the excellence and sprightliness of one of the best musical publications in the country, KUNKEL'S MUSICAL REVIEW, he is the youngest and most enterprising publisher of the West. In either case we present our congratulations, and wish him continued success and many as happy returns of the day."

Now, if the editor of the *Leader* had read our "beautiful poem," (as they put it on the title pages of bad songs) he would have gathered the information which we now give in prose, that Mr. Charles Kunkel's age on his last birthday was forty-two, quite young for an old man and rather old for a young man. Thanks to the *Leader* for its kind words for the senior publisher of the REVIEW, and for the REVIEW itself.

THE following is a list of the artists whom Manager Mapleson has secured for the season of 1882-3: *Prime donne*, soprani and contralti—Mme. Adelina Patti, Mme. Sofia Scalchi (her first appearance), Mme. Galassi, Mme. Lablache, Mlle. Filomena Savio (her first appearance), Mlle. Emma Juch, Mlle. Laura Zagury, Mlle. Paulina Rossini, Mlle. Dotti, Mlle. Olga Berghi (her first appearance), Mlle. Valerga and Mlle. Lauri. *Tenori*—Signor Nicolin, Signor Mierzewski (his first appearance), Signor Ravelli, Signor Bieleto, Signor Clodio (his first appearance), and Signor Rinaldini. *Baritoni*—Signor Lherie (his first appearance), Signor Caravatti (his first appearance), and Signor Galassi. *Bassi*—Signor Ronconi (his first appearance), Signor Monti, Signor Corsini, Signor Costa and M. Durat (his first appearance). The director of the music and conductor will be as on previous seasons, Signor Arditi. Mme. Malvini Cavalazzi will be the *premiere danseuse*, and the stage manager is to be M. Dubreuil. The successful revivals of last season—"L'Africaine," "Ernani" and "William Tell"—will be given with the same degree of *mise en scene* as during last season. It is proposed to produce "Romeo and Juliet," with Mme. Patti and Signor Nicolin in the principal roles, and Mlle. Juch, M. Galassi and Signor Ronconi in the cast. "Semiramide" is also announced for production, with Patti as Semiramide. "Lucretia Borgia" will also be given and will be cast with Mlle. Filomena Savio as Lucretia, and Ravelli, Galassi and Ronconi. "Le Prophete" will also be produced, with entirely new scenery, costumes, armor and stage appointments, with Signor Mierzewski as Jean of Leyden.



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Smith—Well, Jones!  
Jones—Well, Smith!  
Smith—Well; how many wells does it take to make a river, Jones?  
Jones—Oh, go away with your school-boy talk!  
Smith—Well, then, how many Welles does it take to run a music paper?  
Jones—Well, I should think one Welles could run a limp and moist sort of music paper provided he has a large pocket-book at hand.  
Smith—But, supposing that pocket book gives out?  
Jones—Oh, then he will have to look around and try to get somebody's else.

### THE DEGENERATE AGE.

Ah! those days have gone forever, with their splendid fire and fever.  
And their lofty scorn of living, and their quenchless thirst of fame!  
When faith and beauty filled them, and when love and glory thrilled them,  
And the sacred light of Honor led them like a flitting flame!

And the Minstrels, tender-hearted! they are silent and departed.  
With their amatory music, once so delicate and sweet;  
Now we never sigh to hear them, but we fly them and we fear them—  
Grin-ning melancholy organs on the corners of the street.

Gone the Pirate and the Sea-King, and the Buccaneer and Viking;  
Furled the banner and the Rover, hushed his cannon's heavy roar,  
And the only reminiscence of his nautical existence  
Is the banging of the big drum in the play of "Pinafore."

Gone's the glamour and the glory of the Knights of song and story,  
With their love and high endeavor, and their noble deeds and aims;  
Of heroic days behind us, now there's nothing to remind us  
But the Solitary Horseman in the narrative of James!

Yes, the Knights so celebrated, in these days degenerated,  
Would be madmen or marauders—we would ridicule their cause—  
And the Pirate of the shipping would be hanged or get a whipping  
And the Troubadors be prisoned, under local vagrant laws!

Now, the soul that scorns to grovel, can but revel in the novel  
Of Sir Walter Scott, or Bulwer, on the days of long ago;  
And of Brian de Bourbeon, and of mighty Cœur de Lion,  
And of Lancelot and Arthur, and immortal Ivanhoe.

For the prosy and the pedantic have extinguished the romantic,  
And the pomp and pride of chivalry are driven from the stage;  
All is now so faint and tender that the world has lost its gender,  
And the enervate Aesthete is the model of the age!

—The Century.

"Here's your match!" said G— to a conceited wag, handing him a match. "By Lucifer, I ought to be offended," said the wag, taking a cigar from his pocket, but I'll make light of it."

### NEW ENGLAND

### CONSERVATORY.

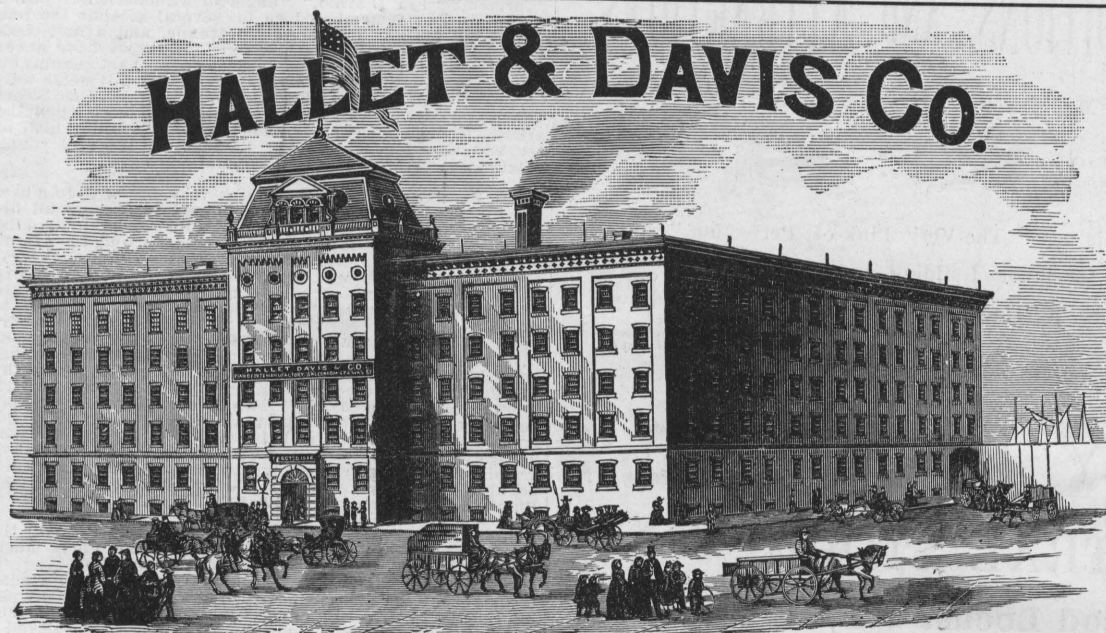
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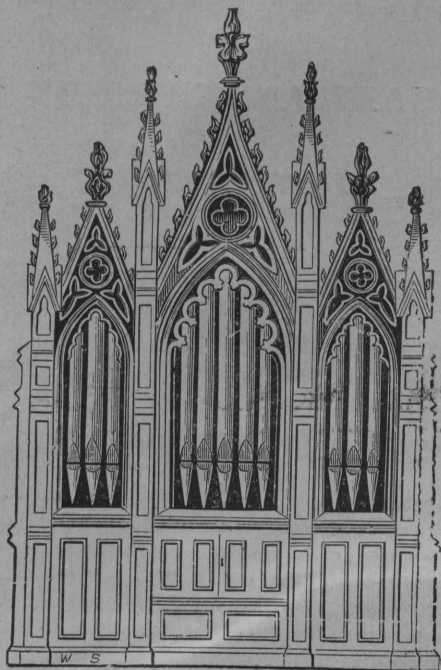
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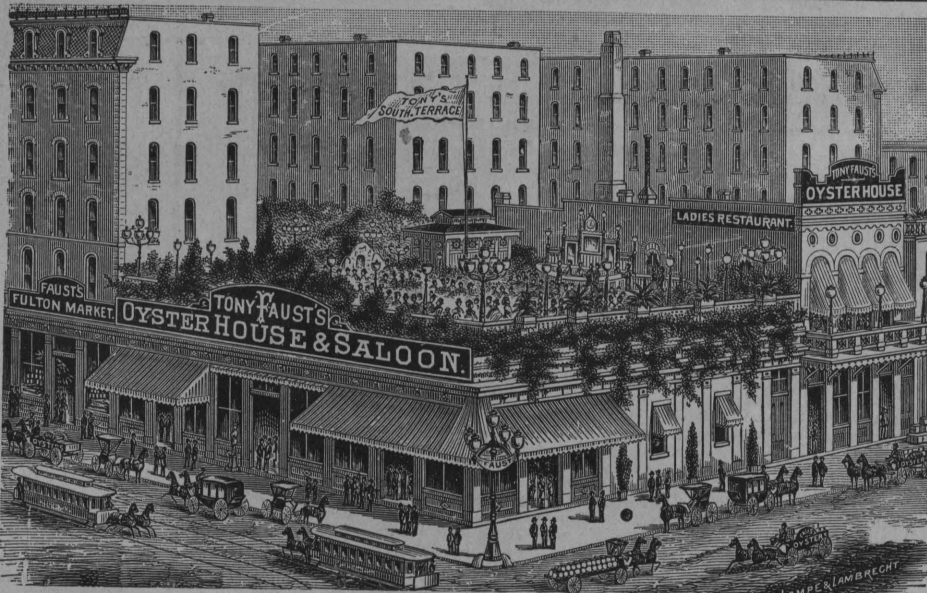
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